NME

5 JULY 2014

GLASTONBURY 2014 92-PAGE REVIEW SPECIAL

GLASTO PICTURE SPECIAL

BAPTISM OF FIRE!

GLASTO 2014

Arcade Fire burn up the Pyramid

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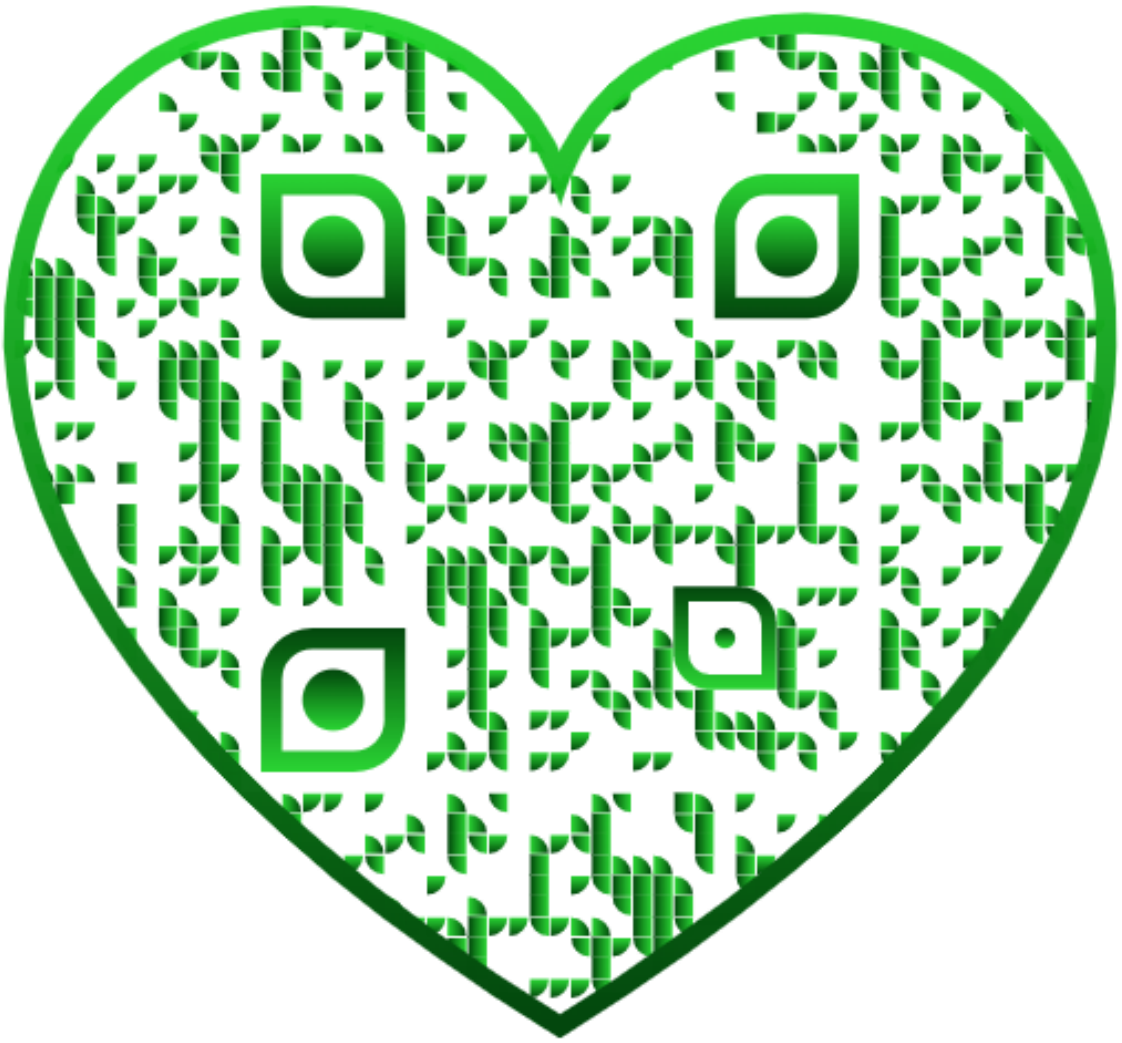
+

In-depth reports and interviews with the year's hottest bands

Jake Bugg Jack White
Metallica Kasabian
MIA Royal Blood
The War On Drugs
Lana Del Rey
Fat White Family

"I seem to have left an important part of my brain somewhere. Somewhere in a field in Hampshire" JARVIS COCKER



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Mark Beaumont
Writer
"Indie bands! Want to chart? Then you'll have to appeal to people who don't care about music." See page 17 for Mark's opinion piece on streaming being included in the official charts.

Mischa Pearlman
Writer
Mischa went to watch Vancouver's finest punk band at St Vitus in New York: "I was super excited to see White Lung live. Perhaps a bit *too* excited..."

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COVER: ED MILES

SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Leonie Cooper

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LETTER OF THE WEEK

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STREAMS OF GOLD

I think there are good and bad elements to the big chart shake-up. The results will be truer to current music trends, allowing more independent music to truly shine. Not sure whether hipsters will like it, because underground music will have the potential to become mainstream much more easily. I also wonder whether it will be open to exploitation: people could be paid to play music until it gets into the charts. The whole landscape of music has the potential to change.
Claire Coward, via email

Leonie Cooper: Adding streaming data into the singles chart makes a whole lot of sense, which is why it's been advocated by the likes of Alt-J (right). Singles sales may have dropped, but that doesn't mean people are listening to less music. It's not as cut and dried as it appears, however – it takes a whopping 50 plays of a track to count as a single download. Which means I'm going to have to sit here with my finger hovering over the repeat button of my current fave goth-bot chiptune banger for it to even make a dent in the Top 100. Curses. The Official Charts Company says there are currently no plans for streaming data to count toward album charts – but surely it can't be far off. Logistically it seems more complex, but if the finer points were ironed out, it would make for a musical revolution.

See page 17 for NME's Mark Beaumont's opinion on the changes

HOMECOMING KINGS

Just thought I'd drop you a line about Kasabian's homecoming gig at Victoria Park. What stood out for me on arrival at Leicester was how much everyone was buzzing for the gig. We went to a pub called the King's Head – apparently Tom from the band (right) is a regular and all the locals were going. These guys were well in their fifties. Sometimes words fail to describe what you actually feel or see, but often 'music is the answer'.
Simon Cain, via email

LC: Simon's was just one of a bunch of enthusiastic letters and emails sent to *NME* in the wake of Kasabian's triumphant show in their native Leicester. There's something about these big headline shows – from Oasis at Knebworth to Arctic Monkeys in Finsbury Park – that makes them so special, with crowds uniting through the dedication and love of one band. It's enough to get you ever-so-slightly emotional.

Now someone pass me a 'Les-tah' shirt so I can wipe away my tears of joy.

GOD COMPLEX

Kanye West has said he's on a mission from God, but what is Kanye really trying to say? The whole world gets too concentrated on Kanye as a rapper. Do not try to compare Kanye West with famous rappers. Compare him with The Beatles, Pink Floyd or Nirvana. Rap music was always just a basis for Kanye West to start creating. Comparing yourself to God might seem quite an overstatement and arrogant, but that's the only way to get people's attention. It seems that Kanye West's voice is more of a message to the whole music industry: 'Yo, bitches! Get up and do something better'. Now let's wait and see if the industry is ready to respond.
Illia Guminskiy, via email

LC: Whether or not Kanye West knew he was quoting from *The Blues Brothers* when he recently informed fans that he was "on a mission from God" is irrelevant. What's interesting is that Kanye still gets flak for acting like a rock star but in the rap sphere. Was Robert Plant slagged off for announcing he was a "golden god"? Was he bollocks.

LANA DEL BACKLASH

I've noticed a lot of folk criticising Lana Del Rey's new album 'Ultraviolence' – not only the new direction she has taken on it, but also because of the comments she made about feminism and wanting "to die". Fair enough to those who didn't like 'Ultraviolence' because of its stripped-down, darker sound, but to judge an artist's work because of things they've said in the eye of the media is unfair, just like the backlash Metallica's James Hetfield received for narrating a bear-hunting documentary. Judge an album on what you hear, not on some gossip you read on the internet.
Liam Menzies, via email

LC: Sure, Liam, but there's a difference between internet gossip and direct quotes. Despite later distancing herself from her rather morbid comments, Lana did make them and James really is narrating a show about assassinating Winnie The Pooh. Or something. It's often said that you should judge the art, not the artist, but that means we'd also have to ignore the fact that Pete Doherty once gave his cat crack and Liam Gallagher rode a dog through a pub. Are we really willing to do that?

PRINCE VS PILTON

So Prince was going to play Glastonbury, but then pulled out because people were talking about it on Twitter?! Really? For a rock'n'roll superstar, Prince is one seriously sensitive dude. Isn't being a musician all about self-promotion anyway? What is this cat's game?!
Jerry Maitland, via email

LC: It seems a touch bizarre for Prince to get uppity about social media, given how much online chatter there was earlier this year when he played a series of secret shows across the UK. But I suppose, Jerry, Prince can do whatever the hell he likes. He is bloody Prince, after all.

LOOK WHO'S STALKING

I asked Guy Garvey to pretend like he really loved me, and this is the hug and pose that he gave for the camera! It happened backstage at the Greek Theatre in Los Angeles after Elbow's brilliant gig there.
Andrea Calderon

JORDAN HUGHES, ED MILES

NME PROMOTION

BE ON TOP OF THE PACK

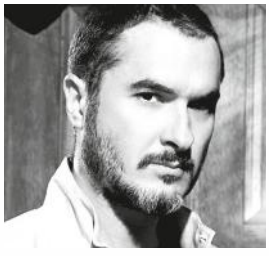
Relentless Here To Be Heard is on the lookout for the best new bands, DJs, photographers and bloggers, as passionate and committed as *they* are. What does it take to make it in each field? Three competition judges and Relentless ambassador Zane Lowe provide a sneak peek...

JON MAC

READING AND LEEDS FESTIVALS BOOKER

Jon Mac is the band booker for Reading And Leeds Festivals, looking after all the music for August's biggest music event from the headliners right down to the stars of tomorrow. Here, he lists the top five things he'll be looking out for while judging new bands in the competition.

1 Be different! Don't try and follow a scene – instead, create one yourself.
2 Play the music you love, and mix up the influences how you want.
3 Make sure you talk to your fans – they're the ones who'll be with you the longest.
4 Work hard, play hard.
5 Always make sure you have something to say and be consistent with the message.



ZANE LOWE

RADIO 1 DJ

Relentless ambassador Zane Lowe is overseeing the Here To Be Heard campaign, and while he's not a judge, he is the ideal man to give a few tips on what it takes to make a world-class DJ.

1 Play what you love. Even if it's considered uncool, you can never be passionate about the record you play unless you fully believe in it.
2 Be yourself! That's how you master your own style, which is why people will hire you.
3 Accept that you will make mistakes in front of people. I've done it all, from falling over to stopping the wrong turntable. Once you go through that, your confidence improves.
4 Ensure you always have a banana handy. The hours are brutal and potassium goes a long way at 3am!
5 Always have backups – USB, hard drive, whatever. No technology is fully reliable.

DEAN CHALKLEY

NME PHOTOGRAPHER

Photographer Dean Chalkley has shot many of the world's most notable bands and artists, from The White Stripes to Paul McCartney. With a flair for bringing a unique and personalised approach to his work, here he explains his tips for a new photography talent wanting to get ahead.

1 Try to say something different about your subject, rather than the obvious.
2 Think about what you want to say through your photographs, as if it's a conversation in visuals.
3 Work is work – you always have to be willing to go the extra mile.
4 Know your equipment and then allow it to be an extension of you.
5 Do your research, understand what your subject is all about.

MATT WILKINSON

NME NEW MUSIC EDITOR

As *NME*'s New Music Editor, Matt Wilkinson is tasked with finding and writing about artists before they hit the big time. Here, he offers some pointers for bloggers and writers looking to enter the talent contest.

1 Practice makes perfect. If you go to a gig or hear a band you feel passionate about, write about it. Even if you don't have a magazine or website waiting to publish you, the practice makes it worthwhile.
2 Have confidence! Your job is to tell your audience a story, so make it fun!
3 Write about things that genuinely interest you, and don't be afraid of having a different opinion to the crowd.
4 Don't state the obvious!
5 Perfect your grammar and spelling. It may seem boring, but these *have* to be top drawer.

Relentless

HERE TO BE HEARD

▶These judges, together with Sam Grant from Relentless, will view your entries. Head to **Relentlessenergy.com/HTBH**

ON REPEAT

NME TRACK OF THE WEEK

1. Grimes
Go

Ever doubted Grimes' ability to make it in the big league? This surprise new track, originally written for Rihanna, finds Claire Boucher reuniting with Blood Diamonds and has all the ingredients to shoot her right into music's upper echelons without surrendering any of her quirks. Oriental motifs entangle with EDM jitters as Boucher asks, "*Can I go with you?*" The only question left is: why the fuck did RiRi say no to this banger?
Rhian Daly, Assistant Reviews Editor

2. Jamie xx
All Raving Under One Roof

"*Jungle? It's alright*", says one raver to another at the start of this bona fide anthem from Jamie xx. "*I prefer hard house, man*". He isn't namechecking his new labelmates, Jungle, of course. He's showcasing his love for British club culture, past, present and future. The past? Acid techno beats in line with Plastikman's mid-'90s finest. The present? Noir-ish dubstep warmed by exotic marimba. The future? Well, if Jamie xx isn't it...
Eve Barlow, Deputy Editor

3. Lxury
Raid

The second track taken from Disclosure accomplice Lxury's outstanding debut EP might be his brightest yet. 'Raid' is a pristine example of everything there is to love about Andy Smith's sublime sonic experimentation – melodies and booming toms bounce from every angle in this cosmic medley, layered in a flowering phantasm of fast-paced electronics. Who needs synaesthesia when you've got music as colourful as this?
James Balmont, writer

4. Simian Mobile Disco
Tangents

James Ford and Jas Shaw's fourth album, 'Whorl', due in September, was recorded on the fly using the bare minimum of equipment – think a jam session with synths. But the result is a record that's full of life and energy. 'Tangents' starts with a kick drum padding along before bubbly synths slide in and strings build to an almost unbearable climax, then it all fades away again. There are ghosts in SMD's machines and they've got soul.
Chris Cottingham, writer

5. Ballet School
Cherish

This Berlin trio made a right show-off of a single with last year's 'Heartbeat Overdrive' and this taster from their dangerously opulent debut album, due later this summer, is along the same lines. Machine-gun drums, Chvrches synths, Cocteau Twins guitar and vocal acrobatics from Rosie Blair – a 21st-century Kate Bush with the range of Mariah Carey. A shagpile carpet of a song.
Matthew Horton, writer

TIM SACCENTI

6. FKA Twigs
Two Weeks

The first single from 'LP1', the debut album from the British dancer-turned-singer and beatmaker, is a soaring piece of electronic pop. Matching the night-time intimacy of Young Turks labelmates The xx with the brooding, atmospheric grace of trip-hop stalwarts Massive Attack, it's a lesson in contrast: graceful yet menacing, ethereal with a punch. Expect more brilliance to come.
Jenny Stevens, Deputy News Editor

7. Icona Pop
Get Lost

Nope, 'Get Lost' isn't about what you'd say to your siblings before you discovered the visceral joy of a well-timed 'Fuck off'. This is 'Get Lost' in the sense of abandoning all maps (yes, even Google Maps) and losing yourself to adventure in the big bad IRL. This being Icona Pop, it's a surging anthem that sounds like summer in a three-minute banger. Not quite as good as 'I Love It', you say? Get lost.
Kevin EG Perry, writer

8. The Shins
So Now What

The Shins' James Mercer owes Zach Braff a great deal since the *Scrubs* star's directorial debut *Garden State* made them the meet-cute band of choice a decade ago. This track goes one better and was written especially for Braff's Kickstarter-funded *Wish I Was Here*. The song might not be revolutionary in The Shins' career – Mercer's peerless voice against a minor-key backdrop, lyrics about working through problems in a relationship – but it is every bit as stirring as you might expect. Mercer should consider the debt repaid.
Andy Welch, writer

9. Tops
Sleeptalker

The Montreal-based band on Arbutus Records have been quiet since 2012's 'Tender Opposites'. That was until they unveiled new single 'Change Of Heart' last month. This track is the flipside and it's tender indie-folk with a melancholic current. Imagine Chris Isaak's 'Wicked Game' crossed with The Cranberries couched in a dreamy haze. Bring on the new album.
Lucy Jones, Deputy Editor, NME.COM

10. DZ Deathrays
Less Out Of Sync

It might be the fuzz-rockers' equivalent of Status Quo writing a song called 'Look Ma! Four Chords!' or Babyshambles premiering 'Getting To The End Of The Song Without Falling Asleep From Heroin', but DZ's 'Less Out Of Sync' might refer to being more in tune with the cultural stampede rather than any onrush of professionalism. Certainly the second single from 'Black Rat' strives for a vitality we could all do with getting in step with.
Mark Beaumont, writer

ESSENTIAL NEW TRACKS

▶LISTEN TO THEM ALL AT NME.COM/ONREPEAT NOW

11. Zola Jesus
Dangerous Days

"For me, it feels like my true debut, because it is the first time I have felt so open and liberated," says Zola Jesus, aka Nika Danilova, of her fourth UK album 'Taiga'. It's a freedom that comes through on the lead track. Nika sounds more uninhibited than ever as she belts out lines about "*dark, dark days*" over rippling synths and pop hooks. Her finest, most ambitious moment yet.
Rhian Daly, Assistant Reviews Editor

12. Playlounge
Handclap Cinema

"*I get so bored*", sang Saam from dirgey London two-piece Playlounge on 'Seahorse' from last August's 'Thrash Magic' EP. The cure was to release a load of new music, including a debut album, 'Pilot', in April and now a four-track split EP with Sheffield's Nai Harvest. The pick is Playlounge's 'Handclap Cinema', a track that starts as a slacker-pop anthem tinged with sentimentality, then flattens into a Velvets-like wall of almost-feeding-back guitar. Ennui, man.
Phil Hebblethwaite, writer

13. Shabazz Palaces
#Cake

Seattle duo Shabazz Palaces have described new album 'Lese Majesty' as a "a seven-suite, 18-track treasure trove of interplanetary transmissions and new black wave". First track '#Cake' is one of Palaceer Lazaro and Tendai Maraire's best yet, with lyrics that contain wisdom you cannot teach: "*I'm having my cake and... I'm eating cake*".
Tom Howard, Assistant Editor

14. Esben & The Witch
Blood Teachings

Cut out the fat, renew the attack: that seems to be the mission statement for Brighton trio Esben & The Witch on their third album, which was recorded with master of abrasive noise Steve Albini. And it's worked, too. 'Blood Teachings' is a living, breathing beast twisting this way and that, all raw fuzz and shrieks reminiscent of PJ Harvey circa 'Rid Of Me' that detonates into a ragged climax after seven-odd minutes of creepy tension.
Ben Hewitt, writer

15. Deers
Bamboo

Madrid's coolest new duo leave us charmed by 'Bamboo', a scrappy song made up of equal parts The Black Lips and The Velvet Underground yet bearing a carnival vibe. Ana Garcia Perrote and Carlotta Cosials' ramshackle vocals and loose-fitting rhythms combine to create a nonchalant anthem for those hunting out the good times, and the late-night party atmosphere is tangible as they dance in the streets of Spain in the video. It's like Spain's early World Cup exit never happened.
David Renshaw, News Reporter

16. Cymbals Eat Guitars
Chambers

Though indebted to '90s slackerisms, 2011's 'Lenses Alien' set up Staten Island's Cymbals Eat Guitars as a far more eclectic prospect than mere Malkmus hero-worshippers. On 'Chambers', taken from forthcoming cheerily titled LP 'Lose', this approach expands. Starting off like they've just discovered the pure-pop '80s joys of Aztec Camera, it then breaks into singer Joseph D'Agostino's pained, nasal yowl before turning into a mass of soaring, indie guitar anthemics. WIN.
Lisa Wright, writer

17. Rustie
Raptor

In which the Scottish producer returns in typically sledgehammer style. 'Raptor' is our first taste of new album 'Green Language', the long-awaited follow-up to 2011 debut 'Glass Swords', and it hurtles out of the blocks. Car-alarm synths roll over the top of a beat that could launch a rocket to Mars as Rustie kicks down the door and announces he's back in emphatic fashion.
David Renshaw, News Reporter

18. Hawk House
Chill Pill

UK hip-hop rarely comes more sophisticated than Hawk House, whose new 'A Handshake To The Brain' EP sees the London trio reach for fiercely experimental territory. This track envelopes you in a thick kush-cloud haze with its celestial synths, warped beats and hypnotic, new age-y rhymes, like a broodier Digable Planets. Smart and sublime.
Al Horner, Assistant Reviews Editor, NME.COM

19. Lucy Rose
Cover Up

Thought you knew Lucy Rose? The shy, melodically blessed chanteuse who rose to prominence singing deft, light backing vocals for Bombay Bicycle Club before striking out on her own a couple of years ago? Think again. 'Cover Up' is a million times more evolutionary than her previous material, with chopped-up beats and a vocal that's closer to Björk than Laura Marling. The first taster of her forthcoming album, it's a bold, intriguing new direction.
Matt Wilkinson, New Music Editor

20. Ibeyi
Oya

Teenage siblings Naomi and Lisa-Kainde Diaz are Ibeyi – the Yoruba word for 'twins'. 'Oya' is their debut release on XL Recordings and fuses together the wafting vocals of Enya, a Brighton beach drum circle after kicking-out time at the pub, woozy psych-step beats and pulsing West African rhythms in one taut, hard-edged, hypnotic package. You're unlikely to hear anything as startlingly original all year.
Leonie Cooper, writer

TheWeek

▶EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DANIEL [illegible]URBS

10

TOM SHEEHAN

The original Oasis line-up at Loco Studios, Wales, March 1995: (l–r) Tony McCarroll (who left the band shortly after recording for '... Morning Glory?' began), Guigsy, Bonehead, Liam and Noel

Glory days

Oasis announce the reissue of their landmark 1995 second album '(What's The Story) Morning Glory?' – with bonus tracks aplenty

"THEY WERE TRAILED EVERYWHERE. IF ONE OF THEM FARTED, EVERYONE WANTED TO KNOW"

Johnny Hopkins, Oasis' PR

Hot on the heels of this year's remastered and expanded reissue of 'Definitely Maybe', Oasis' record-breaking second album is about to get the same treatment – and we can reveal the full tracklisting.

'(What's The Story) Morning Glory?: Chasing The Sun' will be released on September 29 and, like its predecessor, it will be available in various formats: a standard CD and download, a special edition three-CD version, a vinyl LP edition and a deluxe edition including the LP, deluxe CD, exclusive seven-inch and various other pieces of merchandise. Remastered from the original tapes by Ian Cooper at Metropolis Studios, the reissue is supervised by original producer Owen Morris. The reissue's third disc includes previously unheard material tracked down by members of the band and their inner circle, including engineer Mark Coyle, who has been sitting on a number of recordings since they were created almost 20 years ago.

Originally released on October 2, 1995, '...Morning Glory?' sold almost 350,000 copies in its first week on sale. It has since sold around 22 million copies more and remains Oasis' most commercially successful album. It came after the infamous chart battle with Blur, which saw the band elevated from the toast of the music press to tabloid fodder. Johnny Hopkins was press officer at Oasis' label, Creation, between 1993 and 2000, and recalls the time fondly. "Everyone wanted to know what they were doing, they were trailed everywhere by photographers," he says. "If one of the band farted, everyone wanted to know about it."

Recording largely took place at Rockfield Studios in Wales, far from the red-tops' watchful gaze. "We had no doubt the album was going to be massive," says Hopkins. "There was no chance of it fizzling out. We'd heard the quality of Noel's new songs, so we knew things were going to get bigger. Perhaps we didn't realise just how big it was going to get."

Jill Furmanovsky began a career as a photographer after snapping The Beatles aged 14. By the time she was appointed as Oasis' official photographer she was a seasoned professional, capable of managing Liam's already famous attitude. "I met the band properly in 1995, and Liam had a reputation for being difficult, but we bonded over the fact we share the same birthday," she says. "He softened straight away." She saw at first-hand the pressure the band were under once the album was released. "Liam was with Patsy Kensit then, and they'd be goaded by paparazzi at every opportunity," she says. "Things got very big very quickly. I remember going with them to their gig at Slane Castle in Ireland in a helicopter. When we arrived, I saw this man walking around who I was convinced was one of the Backstreet Boys. When I asked, it turned out it was Johnny Depp. They really were wonderful days."

'(What's The Story) Morning Glory?: Chasing The Sun': the details

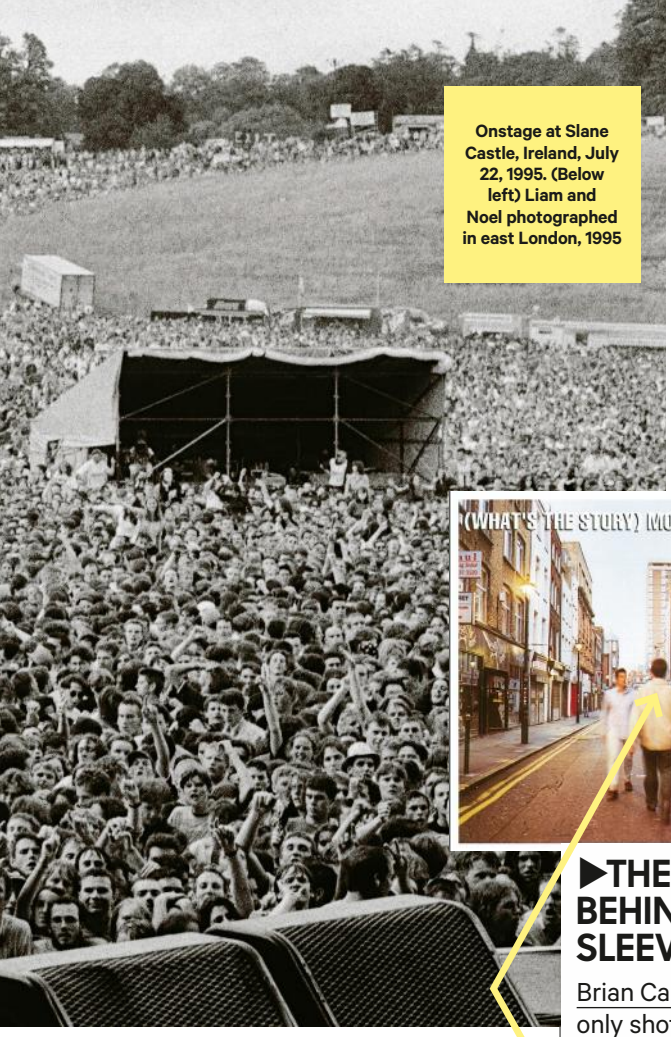
▶DISC 1

▶**TRACKLISTING** ▶1. Hello ▶2. Roll With It ▶3. Wonderwall ▶4. Don't Look Back In Anger ***Noel Gallagher in 1995:*** *"It's about not being upset about the things you might have said or done yesterday. It's about looking forward rather than looking back."* ▶5. Hey Now! ▶6. (0.44) ▶7. Some Might Say ▶8. Cast No Shadow ▶9. She's Electric ***Noel Gallagher in 1995:*** *"It was the first song we wrote for the album. Someone asked me if it was about Blur, but it's not. It's like a Small Faces song, or something by The Kinks."* ▶10. Morning Glory ▶11. (0.40) ▶12. Champagne Supernova ***Noel Gallagher in 1995:*** *"Some of the words are about nothing. One is about Bracket The Butler who used to be on Camberwick Green or Chigley or something. He used to take about 20 minutes to go down the hall. And then I couldn't think of anything to rhyme with 'hall', apart from 'cannonball'. So I wrote, 'Slowly walking down the hall/Faster than a cannonball', and people were like, 'Wow, fuck man.'"*

▶DISC 2

▶**TRACKLISTING** ▶1. Talk Tonight *'Talk Tonight' was written when a monumental argument in the US saw Noel take the tour kitty and disappear for three weeks.* ***PR Johnny Hopkins:*** *"The band didn't exist at that point, which no-one outside the immediate circle knew. The song was the turning point, the first in a wave of more reflective songs that showed a different side to Noel's writing."* ▶2. Acquiesce *Creation boss Alan McGee lobbied for this track to be a double A-side with 'Some Might Say', but Noel dug his heels in and it ended up on the B-side.* ▶3. Headshrinker ▶4. It's Better People ▶5. Rockin' Chair ▶6. Step Out *This was originally meant to appear on '...Morning Glory?' but its similarity to Stevie Wonder's 'Uptight (Everything's Alright)' saw it removed. It was eventually released as a B-side to 'Don't Look Back In Anger', with 'Uptight...' writers Wonder, Henry Cosby and Sylvia Moy credited alongside Noel.* ▶7. Underneath The Sky ▶8. Cum On Feel The Noize ▶9. Round Are Way ▶10. The Swamp Song ▶11. The Masterplan ▶12. Bonehead's Bank Holiday *A vinyl-only bonus track.* ***Johnny Hopkins:*** *"It's very important to think of 'Bonehead's Bank Holiday' when you think about the*

© JILL FURMANOVSKY/ROCKARCHIVE.COM, STEFAN DE BATSELIER, DEAN CHALKLEY



Onstage at Slane Castle, Ireland, July 22, 1995. (Below left) Liam and Noel photographed in east London, 1995

album. He was such an integral part of the band, and this is a good reminder that they liked having a laugh."* ▶13. Champagne Supernova (Brendan Lynch Mix) ▶14. You've Got To Hide Your Love Away *This Beatles cover with Noel on vocals originally appeared on the six-track Japanese 'Some Might Say' EP.*

▶DISC 3

▶**TRACKLISTING** ▶1. Acquiesce (Live At Earls Court) ▶2. Some Might Say (Demo) *This, along with 'Hey Now!' and 'Bonehead's Bank Holiday', was recorded during a soundcheck on the band's first Japanese tour in September 1994. Engineer Mark Coyle captured the band at Tokyo's Club Quattro.* ▶3. Some Might Say (Live At Roskilde) *Recorded live at Oasis' first performance at Roskilde Festival, Denmark, on June 30, 1995.* ▶4. She's Electric (Demo) *This, along with 'Rockin' Chair', is a never-before-heard demo recorded at Mark Coyle's Mauldeth Road West studio in Manchester. The engineer has been sitting on these recordings for 20 years, waiting for the right time to make them available.* ▶5. Talk Tonight (Live At Bath Pavilion) *This was recorded in Bath on June 22, 1995, the night before Oasis headlined Glastonbury Festival for the first time.* ▶6. Rockin' Chair (Demo) ▶7. Hello (Live At Roskilde) ▶8. Roll With It (Live At Roskilde) ▶9. Morning Glory (Live At Roskilde) ▶10. Hey Now (Demo) ▶11. Bonehead's Bank Holiday (Demo) ▶12. Round Are Way (MTV Unplugged) ▶13. Cast No Shadow (Live At Maine Road) ***Johnny Hopkins:*** *"There were a series of markers to show how big it was getting, but Maine Road was huge: a spiritual homecoming. The level of people coming on board the train, Johnny Depp and so on, was madness. There were Manchester City, United and Liverpool players at Maine Road, soap stars, everyone."* ▶14. The Masterplan (Live At Knebworth Park)

■ ANDY WELCH

▶THE STORY BEHIND THE SLEEVE

Brian Cannon not only shot the iconic album cover, but appeared on it too

Brian Cannon: **"We turned up on Berwick Street in Soho at 5.30am to make sure no-one was around and took photos for a couple of hours until it became too busy. When we got back to the office to look at the shots, the very first shot we'd taken was the best, so we used that. Sod's law, really, but it was perfect. And there were no digital after-effects either; the blur in the image was all in the original shot. The guy walking toward the camera is Sean Rowley, who started Guilty Pleasures, and the guy walking away from the camera in the other direction is me. The beige Burberry jacket I wore that day was in the recent Chasing The Sun exhibition. I don't think I'm being big-headed when I say I think it's a brilliant album cover."**

The NME Music Photography Awards with Nikon returns

Get snap happy following this issue's Glastonbury picture special – and bag yourself some great prizes while you're at it

Feeling inspired by the incredible music photography on display in our Glastonbury review issue? This could be your chance to have a go. *NME* are massively excited to announce that we'll be searching for budding photographers for the fourth year in a row for the 2014 NME Music Photography Awards with Nikon. Our expert panel will be looking for the best and brightest new talent in the categories of Live, Portrait, Festivals, Under-18s and Professional.

AS EVER THERE'S SOME AMAZING NIKON SWAG UP FOR GRABS THIS YEAR

Alongside the main competition, we'll be celebrating the works of renowned *NME* photographers with the Outstanding Contribution award, which in previous years has honoured the creators of some of music's most iconic images, including Dean Chalkley's beautiful Amy Winehouse portraits (above) and Roger Sargent's meticulous documenting of the rise and fall of The Libertines.

As ever, there's a host of amazing Nikon prizes up for grabs this year, aimed at helping amateur and professional photographers alike to take their work up to the next level. And if you're not handy with a camera, fear not because you'll still have the chance to win some great Nikon swag by voting for the Readers' Choice award via NME.COM. Stay tuned for more details in the coming weeks – the competition will open on July 2 and will run until September 10. ■

DEAN CHALKLEY

Fire restarters

Main man Liam Howlett discusses The Prodigy's upcoming Sonisphere and Global Gathering headline shows and plans for their new album

The Prodigy's Keith Flint onstage in Milton Keynes in 2010, and (below left) Liam Howlett

What have you got planned for Sonisphere and Global Gathering?
"These two shows are a big deal, for sure. We're thinking about what tunes we're going to perform and how to get the balance right. We've got loads of new stuff, but at these big shows people don't want to hear fucking new stuff."

One gig is headlining a metal festival, the other a dance festival. Will you do very different sets?
"We've always been one of those bands that have placed themselves on the edge of different types of music, so we can dip into different things depending on the show. Global Gathering will definitely be more dance-based."

There was a hoo-ha about a metal band – Metallica – headlining Glastonbury this year. What did you make of all that?
"To me, putting Beyoncé on was worse. Metallica are a live band and they're capable of playing live at an extreme level, whether you like them or not. Beyoncé is pure pop – it seems like it's just a show. But when we first played Download Festival, we had loads of whinging cunts on our back. And it was like, 'Well, let's see if it works.'"

It's 20 years now since 'Music For The Jilted Generation'. Any plans for celebrations?
"We don't really do stuff like that."

Is it true that you regret the political overtones of that record?
"Regret is the wrong word. At the time, we got roped into the whole Criminal Justice Bill debate [a controversial act of parliament affecting raves and squatting], but that was more of a new-age traveller thing. We were trying to make a record about getting away from being in the scene, but it was like it got placed back on us. We didn't want to be the spokespeople against the Bill and turn into fucking Chumbawamba. And we didn't think the record was political – it was just our daily lives."

"OUR NEXT ALBUM IS MORE VIOLENT, IT FEELS WILDER"
Liam Howlett

You often leave long gaps between records and it's been five years since 'Invaders Must Die'. Why is that?
"I love a gap."

What's the release date for the new album?
"2014! Last part of the year."

In May 2012 you told us it was going to be called 'How To Steal A Jetfighter'. Is that still the case?
"No. Definitely not. I've got a new title but you can't have it. It's too early! I've written everything and I'm basically going through each track and making sure they're firing."

Over the last couple of years, you've been playing some new songs live – 'Jetfighter', 'Dogbite', 'AWOL', 'Rockweiler'... Will they all be on the new album?
"Not the first two, 'AWOL' might be a bonus track, 'Rockweiler' is on the album."

Is the new album going to be different to 'Invaders Must Die'?
"It's more violent-sounding; it feels wilder. It's not so much old-school. It's neither guitar-based nor synth-based; it's kind of a mixture. Keith [Flint] and Maxim [Reality] appear on it more than they did on 'Invaders...' and Rob [Holliday] is on guitar on a couple of tracks. Tracks that we like playing live from 'Invaders...', like 'Omen' and 'Take Me To The Hospital', are the template for what we wanted to do with this record. It doesn't feel so radio-friendly to me; it feels like it's got a lot of edge."

Are there any themes on the album?
"I don't really know if we've ever had a particular theme, although maybe '...Jilted Generation' did. But the new tracks feel like they belong to each other and they're all designed to be played live – because that's the most important thing about The Prodigy."

■ PHIL HEBBLETHWAITE

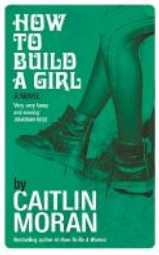
MIND THE GAP! The Prodigy often keep fans waiting for new music

TOM OXLEY

Caitlin Moran: "I killed Kurt Cobain, soz"

The author talks about her exploits as a music journalist, which informed her new novel

Before she was a sweary, caps-lock-bashing feminist icon and the undisputed Queen of Twitter, Caitlin Moran was a music journalist. Writing for the now defunct *Melody Maker* from the age of 16 left her with a barrel-load of rock'n'roll stories, many of which she's now worked into her thinly fictionalised autobiographical novel *How To Build A Girl*. Holding court in a back room at London's Groucho Club, she reels off many of these tales – like the time her dad picked her up from a Manic Street Preachers gig and wanted to tell Richey Edwards to "cheer up", or the time she went to a deserted funfair in Milan with the Beastie Boys and they all got "caned out of our tiny fucking minds".



One story stands out above the rest, and that's the "seven or eight hours" she spent talking to Courtney Love for a feature on Hole in 1994. "During that conversation she told me about losing her virginity, the first time she fucked Kurt, the first time Kurt took E, all this stuff," says Moran. "I left pretty much everything off the record apart from this one bit where she said Billy Corgan was a really great fuck. Two weeks later, Kurt killed himself. Everett True from *Melody Maker* rang me up and said, 'The rumour I'm hearing is that Courtney was fucking Billy Corgan while Kurt was in rehab. He saw your interview about Billy being a great fuck and that's why he skipped going back to rehab and shot himself.' I was hearing this on my 18th birthday. I'd turned 18 and killed the spokesperson for my generation. Soz!"

"BILLY CORGAN LOOKS LIKE HE KNOWS HIS WAY AROUND A VAGINA"

The Smashing Pumpkins had been the first band Moran ever reviewed live – an occasion that makes it into the novel, in which her dad tells Billy Corgan that the grunge icons are "a tight little unit". A few years after Cobain's death, she ran into Corgan again. "I told him that Courtney had said he was a really great fuck," she says. "He paused for a bit and then he said, 'Well, if Courtney says I'm a great fuck, I probably am.' He looked at me, and I've never fancied him in my life, but the way he looked at me made it very clear he would know his way around a vagina. I went very red and very stuttery. Eventually I blurted out: 'You look like ['80s children's TV puppet] Mooncat.' We had to wrap up quite quickly after that."

Beneath the tales of rock'n'roll excess, *How To Build A Girl* is really a bildungsroman that deals with the awkward way in which teenagers come to terms with their own sexuality. "I wrote this book because I'd read *50 Shades Of Grey* and it terrified and annoyed me in equal measure," explains Moran. "One in three women in this country have read that book, which has a teenage girl protagonist – which is rare – and yet the plot is her being spanked on the clitoris with a hairbrush in exchange for an iPad from a shady, fucked-up pervy billionaire. Ladies! Let me tell you a story about what would really happen if you were a teenager and went out with someone who is powerful and into pervy sex. It was mainly to stop women going out with fucking asshats that I wrote this book." ■ KEVIN EG PERRY

Caitlin's Courtney Love interview in *Melody Maker*, 19 February 1994

AS TOLD TO ANDY WELCH PHOTOS: MARK HARRISON, TOM SHEEHAN, CAITLIN MOGRIDGE, GETTY

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Paul Weller

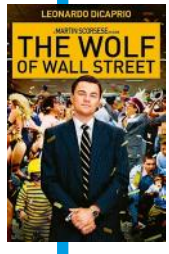
Mod icon

BOOK
Mods: The New Religion by Paul Anderson

"A predictable choice, I know, but it's a new one and I'm looking forward to taking it with me on tour this month."

BOXSET
None

"I don't take anything like that – there's nothing I can play it on. Although if my wife's with me, we might watch something on her laptop. I don't know how to do all that stuff."



FILM
The Wolf Of Wall Street

"This is a fucking brilliant film, and I'll definitely watch it again. I love Scorsese. Although as I said, I don't have anything to play it on, so hopefully it'll be on some on-demand thing at a hotel."

GAME
Staring out of the window

"I don't play cards or anything like that, I just sit and look out of the window or write. I'd rather daydream than play a game."

HOME COMFORT
My wife, Hannah

"If I'm lucky my wife will come with me, so she's my home comfort, although I don't think she'd be too happy with me saying that."

▶**Paul Weller plays Delamere Forest on July 4**

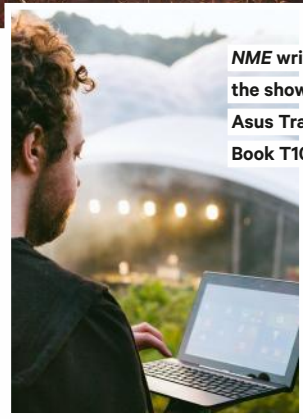
Dizzee sends the Eden Sessions crowd bonkers

Katy B also graces the top of the bill

A stunning setting in Cornwall

TRANSFORM YOUR GIG EXPERIENCE!

The ASUS Transformer Book T100 makes the perfect gig-going companion – as NME discovered at the Eden Sessions 2014


NME writes up the show on an Asus Transformer Book T100

Hats off to you, Katy B and Dizzee Rascal. The First Lady of dance-pop and the most 'bonkers' rapper in the UK were at the vanguard of the summer festival season last weekend (June 21) – and boy, did they deliver. Katy and Dizzee were the first headline acts of the Eden Sessions 2014 with ASUS Transformer Book, and we've still got the likes of Pixies, Skrillex, Elbow and Ellie Goulding to come. The biggest music ball of the summer is just getting started...

This year Eden Sessions is sponsored by ASUS, and they're the perfect match. Because ASUS know what's most important to music lovers like us: the best audio quality possible so you can listen to your favourite tunes in crystal-clear sound. Which is why they've spent so much effort on developing the best audio capabilities in their devices. But now they're taking it one step further by revolutionising your live-music experience too, with the launch of the new ASUS Transformer Book T100.

NME was lucky enough to be given a Transformer Book T100 to watch Katy B and Dizzee Rascal, and it's the perfect gig-going companion. As any music obsessive knows, great gigs are all about those special moments – but capturing them so they can live on forever can be difficult, which is what makes the Transformer Book T100 so valuable. It's got the power of a laptop with the easy portability and perks of a tablet in just one device, making it an absolute doddle to write and blog about our favourite bands, artists and gigs on the move. We just clicked a button to transform the device into a tablet to take photographs, write notes and jot down our thoughts at lightning-quick speed, then zoomed off backstage after the gig, turning it back into a fast and powerful laptop to complete the work with ease. If only all assignments could be made so easy, eh?

So whether you want to film your favourite band playing that special song so you can replay it on the way home, take endless photos to show off to your mates, or write and blog about bands, artists and gigs on the move just like *NME* does, it'll change how you interact with music forever. With the ASUS Transformer Book T100, you don't have to just experience the great moments – you can capture them and relive them again and again. ■

MARK SALMON

TECH TALK!

The ASUS Transformer Book T100 features groundbreaking technology to give you the ultimate PC experience: a two-in-one hybrid that combines all the perks of a laptop and a tablet in one device, allowing you to switch from a fully kitted computer into a mobile, easy-to-use touchscreen tablet just by removing the keyboard. And it doesn't skimp on the specs, either: there's 32GB of storage to keep all your documents, photos, films and music close by. The HD display and SonicMaster audio lets you watch films and listen to music in immersive high quality, and it comes pre-installed with Microsoft Office and Home Student 2013, so it's perfect for any work or assignments. Check out the gallery on NME.COM now!

Once upon a time, you had to go out and buy a record to put Bowie, Blur, The Smiths or The Beatles in the charts

THOUGHT THE CHARTS WERE DULL ALREADY? THEY'RE ABOUT TO GET WORSE

BY **MARK BEAUMONT**

Including streaming data in the singles charts will lead to a Top 40 dictated by people who don't care about music

So the UK Official Singles Chart will now incorporate streaming plays from sites such as Spotify. Sounds like an accurate way of reflecting the true listening habits of the nation in 2014, right? But think about it – would you ask the casual torrenter watching a pirated copy of *Chef* filmed on an iPhone to vote for the Oscars? If you thought the people who buy chart music were idiots, wait until you hear from those who can't even be arsed to buy it. And so we reach the age of the Brainless Consensus.

The Brainless Consensus is what happens when you hand popular culture over to the people who don't give a shit about it, people who've never paid for music and never will. These aren't the teen obsessives championing the One Directions of this world – kids who buy every download, T-shirt and doll they can blackmail out of their parents. No, these are the culture-blind sheep Shazaming 'Wonderwall'.

America's been working up a variation on this new model for years, including radio plays (like the old Network Chart in the UK) and, more recently, YouTube views into chart statistics. It's a system celebrating the amount of money pumped into promoting a song as much as its genuine success, and what a towering bastion of excellence the Billboard Hot 100 has become as a result – MOR country pap, sexist and cynical click-bait, pop stars with huge online promo teams buying millions of views. The Billboard Hot 100 is a fortress of ad-led commerce, viral campaigning and recycled ideas that's virtually impenetrable to the alternative, groundbreaking and unique.

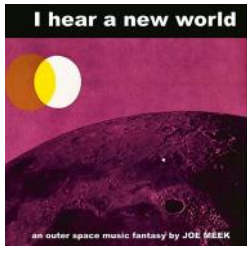
Our Top 40 is hardly better; for years now, radio playlisters have been working to ensure our chart is rammed with generic pap. But these new moves will only make it that bit harder for underground acts to break through. Over the decades it's been in the Top 40 that The Beatles rose, Bowie shocked, the punk wars were fought, The Smiths invaded and Britpop conquered. Now a homegrown, organic surge in popularity and sales might not be enough to make an impact like Blur or Arctic Monkeys did. The underground just became that bit more quarantined off.

We're promised safeguards against major labels manipulating the process – mass plays are disqualified and no stream counts if played for less than 30 seconds – but what does all this mean for new bands with any sort of chart ambition? You can kiss goodbye to your DIY integrity for a start. You're nowhere if you're not on an advert. You're better off playing in-stores in Topshop than Rough Trade. And if you do manage to fluke a Top 40 hit, you may well have only earned 13.5p and a fanbase that's likely to dissipate in a week. Because when you succumb to the Brainless Consensus you make music a worthless, dumbed-down, stagnant commodity. Come back, the indie chart, all is forgiven... ■

▶For more opinion and debate, head to NME.COM/blogs

AS TOLD TO CHARLOTTE RICHARDSON-ANDREWS PHOTOS: GETTY, PA

LOST ALBUMS #36



Joe Meek
I Hear A New World (1960)

Chosen by Stella Mozgawa, Warpaint

"Joe Meek was this tragic bedroom producer. He's up there with R Stevie Moore, but it was Meek who pioneered that idea of weird, bedroom-produced music. Even now, it sounds quite futuristic. There are some incredible songs on it. It's got textures that don't really exist in music, because they're so abstract. He was famous for using a cardboard box in a toilet for a kick drum and recorded everything on a tape but sped up the vocals so they sound like demons. He was a twisted individual with a twisted history, and you hear the psychosis in the music."

▶THE DETAILS

▶RELEASE DATE May 1960
▶LABEL Triumph
▶BEST TRACKS I Hear A New World, Love Dance Of The Saroos
▶WHERE TO FIND IT Vinyl and CD reissues available
▶LISTEN ONLINE On Spotify

IN THE STUDIO

Existentialism? Hopelessness? Ibsen references? That's what happens when Merchandise set out to make a pop record, according to Carson Cox and band

Carson Cox and guitarist Dave Vassalotti in "Carson's closet" in Tampa, Florida

Merchandise

"It's not my job to tell people they're living a lie!" laughs Merchandise's Carson Cox, pouring cold water on the theme he's been riffing on, unbidden by *NME*, for the past 30 minutes. "It's my job to act like an asshole onstage and have fun." Music, though, is more than just a job for the charismatic frontman from Tampa, Florida. Pick any interview with Cox, and there's a sense of a man on a mission. His weird talent for free-associative oversharing with anyone who'll listen ("My brain is like a TV I can't turn off!") is part of what makes Merchandise one of the bravest, truest bands around.

For their third LP to date (their first for 4AD), the Florida outfit – now expanded to a five-piece, including drummer Elsner Nino and sax man Chris Horn – decided to break with form by making a 'formal pop' record. Whether they've succeeded depends to a large extent on your definition of pop, but 'After The End' certainly reins in the sprawling, fuzzed-out vibe of 2013's 'Totale Night' EP. 'Telephone', a song Cox claims to have written in five minutes, hinges on a swaggering piano/bass riff and sneakily anthemic chorus, and the acoustic lilt of 'Enemy' has a spring in its step that's at odds with their slightly gloomy rep. Why the change of direction? "We're not afraid to open new doors," says Cox. "It's a pursuit of truth versus a pursuit of comfort. What's more important, pretending nothing's changed or grasping at the pieces and trying to keep it together? You grow apart, relationships die, and there are lots of things that reinforce being comfortable that are lies."

"LOTS OF THINGS THAT REINFORCE BEING COMFORTABLE ARE LIES" CARSON COX

For the album, which was recorded in "Carson's closet" and mixed by Depeche Mode producer Gareth Jones, the band had to suppress their natural yen for crafting epic, brooding jams. "In the past we tended to go all out with these long songs that just kept exploring new places," says guitarist Dave Vassalotti, "whereas with this one we tried to contain it within really tight structures." Inspired by John Cale's solo records, the withering social critique of Norwegian playwright Henrik Ibsen, and the escapism of early Disney films like *Fantasia* and *Sleeping Beauty*, Cox and Vassalotti wrote lyrics concerned with the "preserving lies" they see as being at the heart of modern American culture. "Part of that [lie] is forced nostalgia," says Cox. "I feel like we're experiencing that generation-wide in pop culture. Our songs start sad and they end sad; there's no 'walk in the sunset' ending."

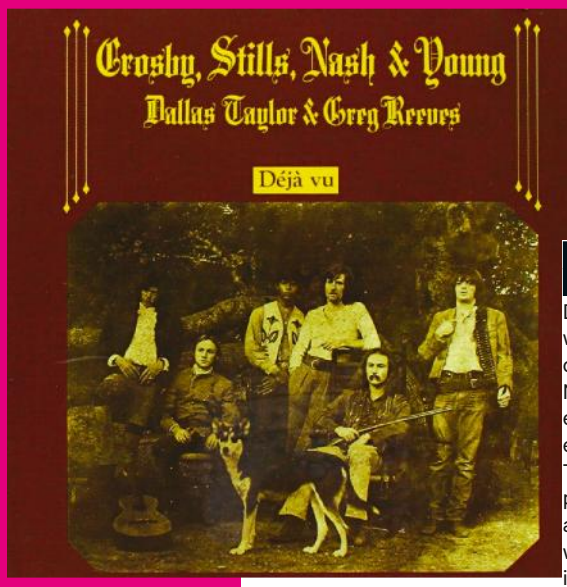
Vassalotti, meanwhile, jokes that his songs on the record are inspired by "bleak hopelessness and inadequacy." Cox laughs in agreement, telling us he's terrified that one song ('Life Outside The Mirror') "will come back to haunt us, because the lyrics are so depressing someone's gonna do something fucked up and blame it on the song!" He does, however, stress that this bleakness shouldn't be seen as a negative, but as an existential statement of strength. "If you don't face that hopelessness, nobody will," he says. "Hopelessness is important, 'cos it has everything to do with your own reality, with making decisions in your own life. And if you don't recognise how bad it is, you're doomed to your own fantasy in a way." ■ ALEX DENNEY

▶THE DETAILS

- **TITLE** After The End
- **RELEASE DATE** August 25
- **LABEL** 4AD
- **PRODUCER** Self-produced, mixed by Gareth Jones
- **RECORDED** At home in Tampa
- **TRACKS INCLUDE** Enemy, Telephone, Little Killer
- **CARSON COX SAYS** "There are songs about war on there, songs about burning bridges, songs about total failure. A lot of the old records deal with anxiety or fear, but this one is about closure in a weird way."

TIM SACCENTI

ANATOMY OF AN ALBUM



THIS WEEK...

Crosby, Stills, Nash & Young: Déjà Vu

With a boxset documenting their 1974 tour, 'CSNY 1974', out this week, we revisit the California supergroup's 1970 album

THE BACKGROUND

In 1968, exiles from three of the most influential groups of the '60s combined forces to make a West Coast supergroup. Comprising David Crosby of folk-rockers The Byrds, Stephen Stills from cult LA group Buffalo Springfield and Graham Nash from Manchester's The Hollies, Crosby, Stills & Nash were – outwardly at least – the very essence of the hippy dream. Inwardly, the group was a pressure cooker of egos and drug habits. When Neil Young, Stills' bandmate from Buffalo Springfield, joined the fold, he rubbed up against Crosby, who had turned to heroin after the death of girlfriend Christine Hinton in a car crash in 1969. With more than two million pre-sales in the mix, making the group's second album was far from idyllic.

◀ STORY BEHIND THE SLEEVE

Designed by Gary Burden, who would enjoy a 35-year creative relationship with Neil Young, the sleeve evokes the Civil War era with its sepia-tinted, Tom Gundelfinger band portrait. It was originally advertised that the sleeve would be made of leather; in reality, it was textured cardboard. Dallas Taylor and Greg Reeves, credited (in a smaller font) on the cover, were the drummer and bassist.

FIVE FACTS

1 Stills has said the album took around 800 hours of studio time to record, though *NME* reports from the time say it was recorded in just two months.

2 Most of the songs were written and recorded by an individual member of the band – 'Woodstock' and 'Carry On' are the only true group efforts.

3 Jerry Garcia plays pedal steel on 'Teach Your Children'. He appeared on the agreement that CSNY would teach his band The Grateful Dead how to harmonise.

4 The track 'Woodstock' was written by Nash's girlfriend Joni Mitchell, although she never actually attended the festival. "The deprivation of not being able to go provided me with an intense angle on Woodstock," she said.

5 Nash's song 'Teach Your Children' was inspired by Diane Arbus' photograph *Child With Toy Hand Grenade In Central Park*. It was later picked up as an anthem for arms control.

"IT WAS EVERY MAN FOR HIMSELF"
Dallas Taylor, drums

LYRIC ANALYSIS

"We have all been here before" – 'Déjà Vu'

Crosby's interest in reincarnation fed into the title track. "I'm one of those people who thinks we go round again. The Buddhists have got it right – it's a wheel and we get on and get off," he said in 2008.

"I'll light the fire, you place the flowers/ In the vase that you bought today" – 'Our House'

Written in an hour, Nash's song describes a domestic scene in the house he shared with Joni Mitchell on Lookout Mountain Avenue, having returned from an antiques shop on a gloomy LA day.

"I feel like letting my freak flag fly" – 'Almost Cut My Hair'

CSNY revelled in their hippy status, but the dream was fractured. Crosby's song was fed by the same hippy-era paranoia that informed 1969 movie *Easy Rider*.

WHAT WE SAID THEN

"[It] really fattens out the sound of this very automatic Gold Album, named 'Déjà Vu' after one of Crosby's more paranoid songs... The Young contributions are very good indeed, kind of a natural progression of his music, which started off with the great Buffalo Springfield and followed thru' on his own albums with Crazy Horse."
NME, March 21, 1970

WHAT WE SAY NOW

The voices sound gorgeous together, but really, that's the only thing about this album that's in harmony – 'Déjà Vu' is the work of four big personalities doing their own thing, from Nash's saccharine pop to Crosby's far-out meanderings. More proof that supergroups are rarely as super as their parts, but a fine record nonetheless.

FAMOUS FAN

"I feel like when I was first being exposed to music, I could have easily connected to the nihilism of punk, or the apathy of grunge. But what really resonated with me [about Crosby, Stills, Nash & Young's music] was the message and the feeling of a different mindset."
Robin Pecknold, Fleet Foxes

IN THEIR OWN WORDS

"It was every man for himself. I was watching my dream crumble before my eyes."
Dallas Taylor

THE AFTERMATH

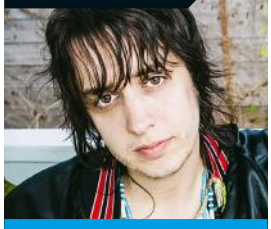
Crosby, Stills, Nash & Young toured in the summer of 1970, but by the time the live album '4 Way Street' was released, they had split up for the first time. Each member immediately went on to make a solo album, Young finding the greatest success with 'After The Goldrush'. The group as a four-piece would not record a follow-up for almost 20 years.

▶THE DETAILS

▶**RECORDED** July–December 1969 ▶**RELEASE DATE** March 11, 1970 ▶**LABEL** Atlantic ▶**LENGTH** 36:24 ▶**PRODUCERS** Crosby, Stills, Nash & Young ▶**STUDIOS** Wally Heider's Studio C and III, Los Angeles ▶**HIGHEST UK CHART POSITION** 5 ▶**WORLDWIDE SALES** 7 million ▶**SINGLES** Woodstock, Teach Your Children, Our House ▶**TRACKLISTING** ▶1. Carry On ▶2. Teach Your Children ▶3. Almost Cut My Hair ▶4. Helpless ▶5. Woodstock ▶6. Déjà Vu ▶7. Our House ▶8. 4 + 20 ▶9. Country Girl ▶10. Everybody I Love You

WORDS: DAN STUBBS PHOTO: MICHAEL OCHS ARCHIVES, GETTY

NEWS DESK



THE NUMBERS

£2.27

Price of Julian Casablancas' new album 'Tyranny' when it's released in September

£250

Price of a selfie with Louis from One Direction as he looks to fund Doncaster Rovers, the football club he now owns

0

Songs by The Beatles that NBC have the rights to for their new drama series about the band

3

Men shot at a Nas gig in Denver. It was later revealed that all three were shot at in a car also carrying the support act, Schoolboy Q

BIG MOUTH

"The death of young musicians isn't something to romanticise. I'll never know my father because he died young, and it becomes a desirable feat because people like you think it's 'cool'. Well, it's fucking not. Embrace life, because you only get one life"

FRANCES BEAN COBAIN sets Lana Del Rey straight on her comments about wanting to die

WHO THE FUCK IS...

Markus Persson

He looks familiar...

He's the creator of computer game *Minecraft*, who's dipped into his vast wealth and spent over £27,000 on a test-pressing of Aphex Twin's super-rare 'Caustic Window' album on eBay.

How de we know this?

Persson, nicknamed 'Notch', tweeted he had "kinda paid a lot for a double LP from the '90s" and the purchase was confirmed by a member of a recent Kickstarter campaign to bring the album into the hands of fans.

Who makes the money?

Cash raised from the sale will be split evenly between the Kickstarter group, Aphex Twin and an unnamed charity.

THE BIG QUESTION

HANDWRITTEN LYRICS TO BOB DYLAN'S 'LIKE A ROLLING STONE' SOLD AT AUCTION FOR £1.2M. IS IT EVEN HIS BEST SONG?

Katie Harkin
Sky Larkin
"Not at all. Since I was a teenager and heard Hole do their cover of 'It's All Over Now, Baby Blue', that's been my favourite Bob Dylan song."

David Renshaw
NME News Reporter
"If I had £1m to spend on Bob Dylan scribblings, I'd prefer a shopping list or love letter to Suze Rotolo. 'Desolation Row' is the best song on 'Highway 61 Revisited'."

Hannah Kirwan
NME reader
"My favourite Dylan track is 'The Death Of Emmett Till'. Tragic lyrics and the only accompaniment is the guitar. It's beautifully simple."

GOOD WEEK ↔ BAD WEEK

T In The Park

The Scottish festival will have a new home in 2015. The event will take place at Strathallan Castle from next year. Festival promoter Geoff Ellis says the new location is "one of the most beautiful festival sites in the UK".

Iggy Pop

Iggy Pop received an apology from Amnesty International after the charity featured him in an advert without permission. The ad showed the punk icon bloodied, beaten and claiming himself a Belieber.

AND FINALLY

As I play lying
Imprisoned As I Lay Dying's Tim Lambesis says he pretended to be a Christian to exploit the religious rock market. God may judge him for lying, but then he probably doesn't care.

Big drinkin'
Jay Z is launching his own soft drink. 40/40, a mixture of iced tea and lemonade, tastes similar to an 'Arnold Palmer', named after the American golfer. A much safer choice than a 'Tiger Woods'.

Message in an (empty) bottle
Sting has said he won't be leaving his entire £180m fortune to his kids. You'd think after years of listening to his lute and tantric sex tales they'd be owed a few quid...

▶Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS JUNE 27, 2014

NEW **01**

Ed Sheeran
X ASYLUM

He may have been busy with session work for other artists, but Sheeran still made time to record his own new album, 'X' (pronounced "multiply"), with production from the likes of Pharrell Williams. It tops the chart this week.

■	2	Lazaretto	**Jack White** XL
■	3	Ultraviolence	**Lana Del Rey** POLYDOR
■	4	Stay Gold	**First Aid Kit** COLUMBIA
NEW	5	Once More 'Round The Sun	**Mastodon** REPRISE
■	6	Ghost Stories	**Coldplay** PARLOPHONE
▼	7	Love Frequency	**Klaxons** AKASHIC
NEW	8	Spiderland	**Slint** TOUCH AND GO
▲	9	In The Lonely Hour	**Sam Smith** CAPITOL
▼	10	48:13	**Kasabian** COLUMBIA
■	11	Led Zeppelin	**Led Zeppelin** RHINO
■	12	Sunbathing Animal	**Parquet Courts** ROUGH TRADE
▲	13	A Perfect Contradiction	**Paloma Faith** RCA
▲	14	Led Zeppelin III	**Led Zeppelin** RHINO
▼	15	Led Zeppelin II	**Led Zeppelin** RHINO
▲	16	Blue Smoke – The Best Of	**Dolly Parton** MASTERWORKS
▲	17	Great Western Valkyrie	**Rival Sons** EARACHE
▲	18	Born To Die	**Lana Del Rey** POLYDOR
▼	19	AM	**Arctic Monkeys** DOMINO
▼	20	Are We There	**Sharon Van Etten** JAGJAGUWAR
▼	21	The Hunting Party	**Linkin Park** WARNER BROS
▼	22	Going Back Home	**Wilko Johnson/Roger Daltrey** UMC
▼	23	Caustic Love	**Paolo Nutini** ATLANTIC
▼	24	Turn Blue	**Black Keys** NONESUCH
NEW	25	Tago Mago	**Can** SPOON
▲	26	Lost In The Dream	**The War On Drugs** SECRETLY CANADIAN
■	27	Liquid Spirit	**Gregory Porter** BLUE NOTE
▼	28	More Modern Classics	**Paul Weller** ISLAND/VIRGIN
NEW	29	What Is This Heart	**How To Dress Well** WEIRD WORLD
▼	30	Wildest Dreams	**Wildest Dreams** SMALLTOWN SUPERSOUND
■	31	Definitely Maybe	**Oasis** BIG BROTHER
NEW	32	Jake Bugg	**Jake Bugg** MERCURY
▲	33	Stockholm	**Chrissie Hynde** WILL TRAVEL
▲	34	If You Wait	**London Grammar** METAL & DUST
NEW	35	Reflektor	**Arcade Fire** SONOVOX
▼	36	Whispers	**Passenger** BLACK CROW
NEW	37	Quadrophenia – Live In London	**The Who** UMC
NEW	38	Heal	**Strand Of Oaks** DEAD OCEANS
NEW	39	Nabuma Rubberband	**Little Dragon** BECAUSE MUSIC
▼	40	Xscape	**Michael Jackson** EPIC/MJJ

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops. Owing to print deadlines, this week's chart runs from Sunday to Thursday.

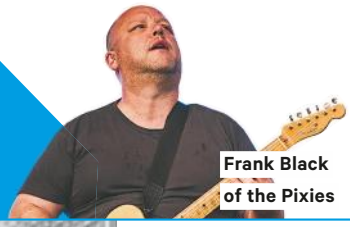
TOP OF THE SHOPS

THIS WEEK
VOXBOX EDINBURGH

FOUNDED 2011
WHY IT'S GREAT They run their own show on Edinburgh's student station Fresh Air Radio, where they champion new and local bands.
TOP SELLER LAST WEEK
Paws – 'Youth Culture Forever'
THEY SAY "The only new CDs we stock are by local bands and pretty much the rest is vinyl."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS JENN FIVE, GETTY, PA, ANDY WILLSHER

SOUNDTRACK OF MY LIFE



Frank Black of the Pixies

Lorde

Conor Oberst

Singer-songwriter

THE FIRST SONG I REMEMBER HEARING
'American Pie' – Don McLean

"I remember being taken aback by how long it was. It kept going and I was like, 'Oh, there's more words to this song!' It's one of those songs that's on every oldies station all the time, so it's a little bit overplayed, but if I go a while without hearing it I'm like, 'Oh *yeah*, that is a great song.'"

THE FIRST RECORD I FELL IN LOVE WITH
'Standing On A Beach' – The Cure

"The first cassette tape I ever owned that didn't belong to one of my brothers or my parents was The Cure's singles collection. I wore that cassette out. Robert Smith writes the most beautiful melodies, especially if you're kind of a sentimental fool like me. They can be simultaneously super-catchy but still moody."

THE FIRST ALBUM I EVER BOUGHT
'Room Temperature' – Simon Joyner

"When I was around 13 I started, like, going to this local record store in Omaha. They forced local bands on you there, and this was the record Simon Joyner had out when I first discovered him. It's straight-up guitar and voice, folk style. A mix of someone who was into folk like Townes Van Zandt and Leonard Cohen, but coming from the perspective of a punk-rock kid."

"I USUALLY DANCE AROUND THE HOUSE"

THE SONG THAT MADE ME WANT TO BE IN A BAND
'Wave Of Mutilation' – Pixies

"The Pixies really had a big effect on me wanting to play rock music. Just the exuberance of the music and the kind of cryptic poetry they use. It was more interesting than a lot of things that I'd heard up until that point. There's a strangeness, a mystery there that I found alluring."

THE SONG THAT MAKES ME WANT TO DANCE
'Good Golly Miss Molly' – Little Richard

"There's something about old-time rock'n'roll always makes me want to dance. I do a '50s-style dance, just that kind of shuffle and jive sort of thing; I usually dance around the house more than I hit the clubs. I push the furniture into the corners of the room and cut some rug."

THE SONG I DO AT KARAOKE
'My Prerogative' – Bobby Brown

"I last sang it about a year ago when Desaparecidos, one of my other bands, had been doing these weird writing band camp trips in like this really remote town in Minnesota. There's absolutely nothing in the town, but there is one little bar and one night a week a lady comes in with a PA and they have a karaoke night. There was an old-timer fisherman guy at the bar – it was kind of a scene."

THE SONG I CAN'T GET OUT OF MY HEAD
'Team' – Lorde

"Many of the songs off that Lorde album are so catchy and amazing. I'm always impressed when someone can operate on that Top 40 arena platform yet do something totally unique and singular and isn't afraid to say things in her music."

THE SONG I WISH I'D WRITTEN
'Wonderful Life' – The Felice Brothers

"To me, it's nearly a perfect song – the lyrics, the melody, the mood it evokes in me. I'm good friends with them, and Ian Felice, the main songwriter, did the cover artwork for my new album. Before he wrote songs he was an amazing oil painter. I've always liked his artwork and he let me use a painting of his."

THE SONG THAT MADE ME FALL IN LOVE WITH COUNTRY MUSIC
'Mamas Don't Let Your Babies Grow Up To Be Cowboys' – Waylon Jennings and Willie Nelson

"My grandmother would play a lot of Willie Nelson in her house, so that's where I first heard it. Willie Nelson is one of those people you can put on and no-one else is going to have a problem with it. It's just universally loved, at least in my experience. This song glamourises cowboy life, so what better to make you fall in love with country music?"

THE SONG I WANT PLAYED AT MY FUNERAL
'It's The End Of The World As We Know It (And I Feel Fine)' – REM

"Just because it would be funny and I love REM – they're one of my favourite bands. I hope people keep it upbeat at my funeral, you know? No tears and maybe some dancing."

Robert Smith of The Cure

AS TOLD TO LEONIE COOPER PHOTOS: POONEH GHANA, DEAN CHALKLEY, JORDAN HUGHES

Radar

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NME NEW BAND OF THE WEEK

JULIAN HOCKING

DD Dumbo

All the bluesman from Australia needs is a guitar and a loop pedal

A self-confessed mumbler whose softly spoken thoughts are punctuated by long, self-questioning pauses, Oliver Perry doesn't necessarily strike you as enigmatic, but some odd rumours have attached themselves to him nonetheless. "I thought it was a bit of an exaggeration," he groans of one in particular, which cast him as a modern-day nomad whose only possessions were his musical instruments. "I don't have many things, but I certainly don't feel mysterious. I mean, I've got an iPhone. I shave every now and again, too. I kind of wish I was, though..."

That wish might be granted sooner rather than later: the EP of mystic afro-blues he released last year under the name DD Dumbo has engendered all sorts of interest in Oliver's story, taking him to this year's SXSW and winning him a deal with 4AD. Born and raised in Castlemaine, Victoria – a former goldrush town where the famous XXXX lager originated – Oliver spent six years in neighbouring city Melbourne, where he earned his spurs playing in a "grungy, angsty" post-punk outfit, as well as his friend's novelty-pop act, Pomme Fritz, although "that's one of those things I wonder if I should tell anyone about." When the group disbanded, he found himself living in isolation – in a shed, to be precise – and that was where DD Dumbo first began to take shape.

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ON
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▶A Spotify playlist created especially for NME

The isolation wasn't intentional, but he soon realised that he was "a bit of a control freak, so it's probably best that I just settle with myself. Being in bands, you can sometimes get caught up in politics and you're too conscious of everyone else's feelings, which doesn't always benefit the music. I found I could do more on my own."

Whether onstage or in the studio – he's currently back in Castlemaine, recording his debut album at a friend's place – Oliver does *everything* in DD Dumbo on his own, via an ingenious loop-pedal setup. It's restrictive in some senses, but, he says: "Restriction is a good thing. If I didn't have the loop pedal, I'd probably write overcomplicated songs that I wouldn't enjoy, and I'd never be satisfied." ■ BARRY NICOLSON

▶THE DETAILS

▶**BASED** Castlemaine, Australia
▶**FOR FANS OF** Tune-Yards, Jagwar Ma
▶**SOCIAL** dddumbo.bandcamp.com
▶**BUY IT NOW** DD Dumbo's self-titled EP is out now
▶**SEE HIM LIVE** London Chats Palace (July 9), Manchester Albert Hall (12), Birmingham Institute (14) and Nottingham Rock City (15)
▶**BELIEVE IT OR NOT** Oliver says the name DD Dumbo is "a vague tribute to the dumbo octopus, which is this cute little octopus that's like something your friend would post on Facebook when they got sick of posting cat pictures"

MORE NEW MUSIC

Mamont

Hazards

Joining garage troupe The Black Tambourines and thereby increasing Falmouth's musical output to, er, two, Hazards also take their cues from the '60s but tread a far seedier path. Indebted to The Sonics and the kind of organ-laced freakbeat that The Horrors' Cave Club night would break a sweat for, the likes of 'Surf Song' and 'I Got Mine' are howling, dirty things delivered with depravity. The whole 'HZDZ EP' is a wonder.

▶SOCIAL facebook.com/hzdzs

▶HEAR THEM soundcloud.com/hazards-2

NME BUZZ BAND OF THE WEEK

Wand

With magnificently titled debut album 'Ganglion Reef' due on Ty Segall's God? Records on August 26, and a tour supporting him around North America booked for autumn, sublime psych-rock outfit Wand are all set to take on the world. And if lead track 'Flying Golem' – a supremely melodic number laced with fuzz-drenched '60s riffs – is anything to go by, they could even usurp Tame Impala's colourful throne while they're at it.

▶HEAR THEM soundcloud.com/ganglion_reef

Mamont

Hailing from Nyökoping in Sweden, stoner-rock four-piece Mamont released new EP 'The Valleys Below' in May. A smorgasbord of psyched-up wah-wah, sludgy riffs and relentless rhythms, it sounds like the brainchild of Queens Of The Stone Age and Jimi Hendrix. Opener 'Airborne' is an aggressive assault of distortion and guttural vocals, while 'Nebula VII' shuns their Scandi roots for Cajun-fried riffs and sun-drenched guitar lines.

▶SOCIAL facebook.com/mamontswe

▶HEAR THEM mamont.bandcamp.com

Baked

The name says it all with Brooklyn's Baked. Having recently signed to Exploding In Sound, new single 'Don't Trip' is a languid downtempo number that recalls The Velvet Underground at their early-hours best. "*It's the second coming of Christ*", sings mainman RJ Gordon at one point, in keeping with their undoubted weirdness.

▶SOCIAL bakedbr.tumblr.com

▶HEAR THEM soundcloud.com/explodinginsoundrecords/baked-dont-trip

Zzz's

Zzz's are not a band who play tunes designed to send you to sleep. If anything, this twisted Japanese trio's eye-gouging blend of psychedelia is more the stuff of nightmares. The likes of 'Vandalism' and 'Suicide' could easily soundtrack David Lynch's next movie, and live, their tunes are even more face-tearing, as Savages' Gemma Thompson might confirm – she was spotted nodding her head at a recent London show.

▶SOCIAL facebook.com/zzzs.official

▶HEAR THEM soundcloud.com/zzzs-1

Wand

King TV

London might be an ocean away from the country that gave birth to lo-fi rock (Pavement, Dinosaur Jr et al), but the wave of bands worshipping at the altars of Malkmus and Mascis is rolling on strong. King TV land on the melodic end of the spectrum; full of Coxon-esque guitar lines and amusingly jaded lyricisms, they're adding an English twist to slacker squalls.

▶SOCIAL facebook.com/kingtvband

▶HEAR THEM kingtvband.bandcamp.com

The Pigskin Godhead

Vibing off classic Captain Beefheart are Hull-based Pigskin Godhead. Previous incarnations of the band have seen them tackle everything from pastoral folk to full-on prog, but it's their latest SoundCloud tracks that are the most interesting – still undoubtedly weird but with a definite glam influence too.

▶SOCIAL @pigskingodhead

▶HEAR THEM soundcloud.com/pigskingodhead

▶SEE THEM LIVE London Ace Hotel (July 5)

Savage Sister

The 'Huge Moves' seven-inch is the latest soft-spun release from Chicago dream weavers Savage Sister, and a bountiful follow-up to February's sleepy-eyed EP 'Wild Sleep'. Ambient shades of Cocteau Twins and Beach House pour over kicks and beats on these three atmospheric tracks, while ↦

BAND CRUSH

Kieran Shuddall

Circa Waves

Spring King

"Spring King are a five-piece based in Manchester. They make cool garage rock and they're the best live band in the world. So much energy! It's like five people screaming down the microphone at once. Check out 'Mumma'."

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Adna

Chloe Lundgren's vocals are all but unintelligible as her voice echoes like a mystic from a divine otherworld.
▶SOCIAL facebook.com/SavageSisterBand
▶HEAR THEM savagesister.bandcamp.com

Weird Womb

With a love for vulgar alliteration and a sound that recalls the fitful grandeur of The Eighties Matchbox B-Line Disaster, Arizona punks Weird Womb are hardly a subtle band. Songs like 'Pale Piss' and 'Tanned Tits' (actual titles) are full of sweaty Nirvana power chords and exasperated yelps, with the video for the latter featuring some grotesque, uncomfortable sex. Metz producer Alex Bonenfant helps them to conceive this ghastly racket.
▶SOCIAL facebook.com/weirdwomb
▶HEAR THEM soundcloud.com/weird-womb

Claude Money

Claude Money is the joint project of Oscar Scheller and Regal Safari's Guy Pursell, whose shared passion for synthesized euphoria, crusty samples and repetitive rhythms has found expression in the form of two heavenly tracks – 'You Love Me' and 'Well Rounded'. It's an ivory electronic affair of crystalline beats and melodies, with the pearly arpeggios of the latter offering a blissful likeness to Orbital's best.
▶SOCIAL @claudemoney_fm
▶HEAR THEM soundcloud.com/claudemoney

The Orielles

Judging by their press shots, Halifax trio The Orielles have a combined age of about nine, but the confident innocence of their spidery, atmospheric pop lines belie their youth. Fronted by singer Esme Dee Hand, the group's first output – singles 'Hindering Waves' and 'Entity' – come on like the early stages of Wolf Alice, all delicate vocals and laidback guitar lines. If they progress with the same aplomb, they'll do just fine.
▶SOCIAL facebook.com/theorielles
▶HEAR THEM soundcloud.com/theorielles
▶SEE THEM LIVE Liverpool, Tate Gallery (July 18)

Ghost Culture

Little is known about Ghost Culture except that he's releasing on Erol Alkan's über-credible Phantasy label and his brand of woozy Detroit techno-inflected dance is pricking up ears in all the 'right' places. New track 'Giudecca' has whiffs of LCD Soundsystem in its wobbly synth sounds, and while he'd never admit it, his voice recalls Bombay Bicycle Club's Jack Steadman's.
▶SOCIAL facebook.com/ghostculture
▶HEAR THEM soundcloud.com/ghostculture/ghost-culture-giudecca

Weird Womb

Lilac Pin

Clocking up over 1,000 online plays in 24 hours, this Glaswegian duo arrived pretty much out of the blue with debut song 'Easy'. It sounds like the best moments of Katy B fused with Vaults' 'Cry No More'. What's more, they're pals with White, Baby Strange and Roxy Agogo – proving that Glasgow's new-music scene is truly thriving.
▶SOCIAL facebook.com/lilacpin
▶HEAR THEM soundcloud.com/lilacpin

Star Horse

Scandinavia is a land of plenty when it comes to shoegaze bands, but on the melody-laden 'Don't Get Closer', Stockholm's Star Horse are a far cry from the cathartic ambience of some of their dizzier peers. Sensational pop dynamics

Radar NEWS ROUND UP

MORE WARDELL

LA brother-sister act Wardell have shared some new tracks via their Daytrotter session, with the promise that their debut album proper is finally "starting to come together". Led by Sasha Spielberg (yep, Steven's her dad), the band made a splash at SXSW 2013, but have had a fairly quiet 12 months since.

MENAGE'S MIXTAPE

Manchester act Ménage A Trois have released their latest mixtape, called 'The Bogans Of Life', featuring recent tracks 'Bobby's Prism' and 'The Same Deep Water As Us'. Formed from the same scene that spawned Wu Lyf and Famy, the trio play Midi Festival in France later this month.

Ménage A Trois

The Vacant Lots

TRANSGRESSIVE TURNS 10

The well-respected label is celebrating its birthday by throwing a party at London's Barbican Centre later this year. Confirmed to play the September 30 night are Mystery Jets, Johnny Flynn and Marika Hackman, with more acts due to join the bill in the coming weeks.

MY NAME IS THE VACANT LOTS

After winning over Suicide's Alan Vega, The Vacant Lots have snagged another famous fan – *My Name Is Earl* star Jason Lee. The US psych duo recently played at the Sled Island festival in Calgary, Canada, and Earl Hickey himself hung around afterwards to enthuse about their vintage Vox guitars.

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WORDS: MATT WILKINSON, JAMES CUNNINGHAM, JAMES BALMONT, LISA WRIGHT, DAMIAN JONES, TIM HAKKI
PHOTOS: JUSTIN TENNEY, SOFIA JONSSON, ALEXANDER LARSON, CHESTER BEATY, JORDAN HUGHES

Star Horse

burst from beneath dreamy guitars, though it's the pounding transformer bass that trumps all else.
▶SOCIAL facebook.com/starhorsemusic
▶HEAR THEM soundcloud.com/star-horse

High Magic

High Magic's epic 'Deep In The Woods' might be as close as we'll ever get to a Nick Cave-fronted version of Pink Floyd's colossal instrumental 'Careful With That Axe, Eugene'. Ranging from muted storytelling to thunderous horror, guitars underpinning banshee wails, it's a terrifying introduction to the Arkansas band's ambitious 'Elemental' EP.
▶SOCIAL facebook.com/highmagicmusic
▶HEAR THEM soundcloud.com/highmagic

Radar LABEL OF THE WEEK

Howling Owl

▶FOUNDED 2011, by Joe Hatt and Adrian Dutt
▶BASED Bristol
▶KEY RELEASES **The Naturals** – Finishing Moves (2012), **Spectres** – Hunger (2013), **Oliver Wilde** – Red Tide Opal In The Loose End Womb (2014)
▶RADAR SAYS North Devon exiles Joe and Adrian didn't feel part of a scene in Bristol, so they started their own. Three years later, after loads of great releases by the likes of Towns, they're celebrating with a series of free gigs at Bristol's Centrespace Gallery on July 26–30.

PopoBawa

This Gosport trio may be named after an evil Tasmanian spirit, but there's little to fear about their colourful Vampire Weekend-tinged psych. If the acoustic 'Bloody Knees', or demo of 'Appetite' are anything to go by, they've got a canny ear for a decent melody.
▶SOCIAL facebook.com/popobawauk
▶HEAR THEM soundcloud.com/popobawaband

Jib Kidder

Prolific Californian oddball Jib Kidder has been putting out the kind of music best listened to in an altered state since 2006. Melding electronic, woozy loops with acid-fried psych-folk, Jib (real name Sean Schuster-Craig) is hard to pin down sonically, but it's in recent LP 'Jib Kidder IV' – a collection of early Pink Floyd-esque oddities – that he's truly hit his stride.
▶SOCIAL @jibkidder
▶HEAR HIM jibkidder.bandcamp.com/

Hartheim

Mancunian quintet Hartheim approach melancholia with real substance. The guitar riffs of their two finest tracks – 'Yellow' and 'Welcome to Hartheim' – sound like they could have been comfortably plucked from Johnny Marr's fingers. In fact, desolation rarely sounded this tuneful.
▶HEAR THEM soundcloud.com/hartheim

Adna

Swedish singer/songwriter Adna may be just 18, but her emotionally dense ballads hint at an artist with a far older soul. After releasing an EP last year, she relocated to Berlin to record her dreamlike debut album 'Night', whose title track straddles the line between atmospheric electronics and emotive acoustics in the vein of early Bon Iver.
▶SOCIAL facebook.com/adna0
▶HEAR HER soundcloud.com/adna-kadic

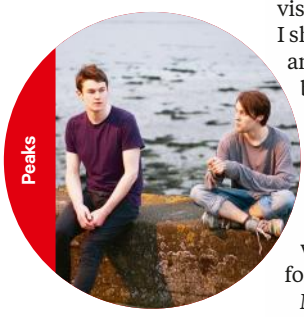
NEW SOUNDS FROM WAY OUT

This week's columnist
DANIEL FOX
Girl Band

A PROM DATE AND A DIVORCE

We recently played with **Prom** in the Portland Arms in Cambridge. They kind of reminded me of The Birthday Party mixed with 'Isn't Anything'-era MBV. The music had a nice dark atmosphere, with big, abrasive guitar sounds and soft vocals running underneath. I haven't had a chance to check out any recordings yet, but I'm definitely looking forward to hearing more from them. Also, very importantly, their guitar player has a whopper of a moustache. Alan from our band also fancies their singer a bit (make it happen, *NME*).

Next up we have **Spies**, who have just released a new single 'Moosehead' on Trout Records. It's a strong tune, kinda atmospheric post-punk like Echo And The Bunnymen. Trout Records is also run by their guitarist Conor and is responsible for putting out a lot of great records in Dublin. This is no exaggeration , but Conor is one of the most genuinely disturbing people in music today. He doesn't care if he offends you with his artistic vision, and for him the ends always justify the means. I should add that for the most part they're a pretty amiable bunch, though, and Jeff and Neil from the band are also in the world-famous **Jet Setter** (above), who are labelmates of ours. They've just released the feelgood hit single of the summer, 'Not Yet', and have proved they have the most reckless disregard for personal safety the Dublin music scene has witnessed since Larry Mullen wrestled a bear in 1978, with singer Ross Hamer recently breaking his foot following a 'sherry or two'. Check them out.



Peaks

Moving on, we have **Peaks**, who are another Dublin proposition – a techno duo composed of Rory Caraher and Jamie Hyland. They've recently released a single, 'IJWU/Barrels', on Dublin label IH Audio, which is great, and they also did a remix of our track 'The Cha Cha Cha'.

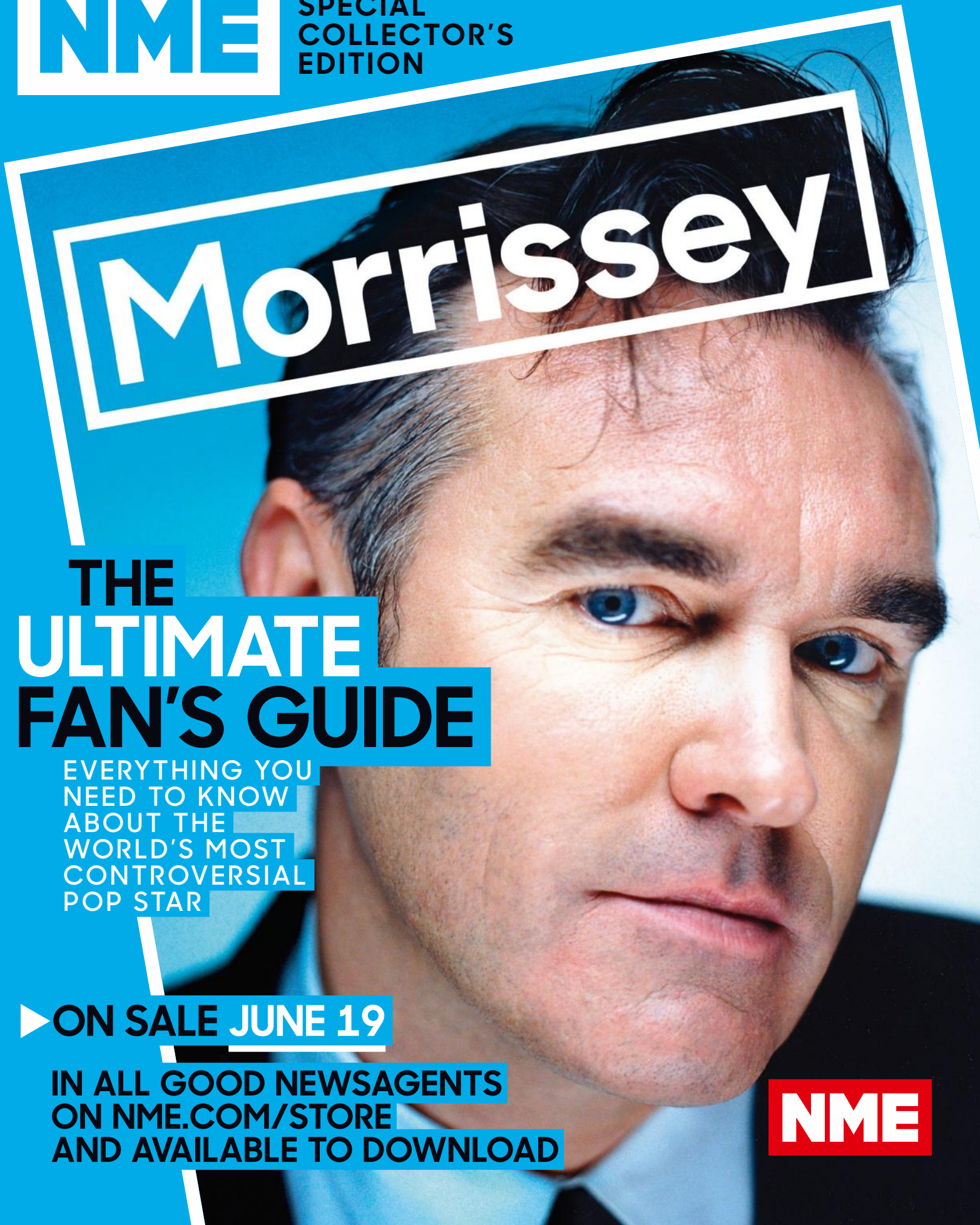
"Very importantly, Prom's guitar player has a whopper of a moustache"

Finally, I want to talk about **Divorce**. These are a pretty wild, noisy band from Glasgow, and I found a record of theirs when we were playing down in Cork a while back. I bought the record on account of it having a real nice hand-printed sleeve along with some pretty inspiring song titles such as 'Cunts In A Circle' and 'Stabby (Stabby) Stab'. As well as being pretty class, they also have a fairly terrifying video involving some worms and someone in a chicken suit, if I remember correctly. ■

Next week: Huw Stephens

NME

SPECIAL COLLECTOR'S EDITION



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FEEL THE HEAT

ARCADE FIRE

Pyramid Stage, Friday, 10pm

ED MILES

"This is a total high point in our career," says Win Butler. "We don't have any hit songs. We've never been on the radio playlists. But this is the ultimate dream – play any song off our back catalogue and people will sing along."

Win is sitting behind Glastonbury's Pyramid Stage before Arcade Fire's headline set, his enormous 6ft 5in frame folded into a chair, big brown eyes wide as he talks about the night ahead. If he's nervous, he's not showing it. Arcade Fire are about to follow in the footsteps of some of their heroes who have headlined the Pyramid Stage. Radiohead have done it twice (in 1997 and 2003), as have REM (in 1999 and 2003). Ten years since they emerged from Montreal and released their debut album, it's now Arcade Fire's turn.

A few hours later the band line up behind the stage, ready to go on. The audience stretches as far as the eye can see, waving flags and chanting along to Oasis's 'Champagne Supernova' on the PA in the glow of the stage lights. Win shakes out the sleeves of an embroidered jacket made of material that the band's costume designer found during a carnival in Haiti. He slips it on and starts jumping

REPORT

Backstage in Dresden on the Reflektor tour, in the run-up to Glastonbury

up and down. Behind him, his wife Régine twirls in a silver sequined dress and sparkly boots, a cream cape floating behind her. The house lights go down, the stage lights go up, and over 100,000 people roar as the 12 band members file out to play one of the biggest gigs of their lives.

Turn the clock back a month, and Arcade Fire are soundchecking their first night at west London's 20,000 capacity Earl's Court. Win is onstage facing the yawning black hole of the empty venue. He watches a team of dancers rising up out of a second stage in the middle of the floor as the band plays 'Sprawl II'. "Can someone make sure the bubbleheads have at least one instrument?" he yells at the dancers. "They're supposed to be a mariachi band! They'll sport papier-mâché 'bubbleheads' in the show, each one painted with the face of a different member of Arcade Fire. Win jumps off the front of the stage to circle around the floor in front of the sound desk, slightly stooped over a cowbell that he slaps compulsively on one hand, as if trying to imagine how everything will sound and look from the floor tonight. He locks eyes with Régine, who is perched on the front of the stage, her head cocked, listening. "OK, let's just go through the entrance one more time and we're good," he says.

After soundcheck, I sit down with Régine and Win's younger brother and guitarist Will in a backstage conference room that someone has unsuccessfully tried to truss up like a Miami poolside. Perched on a stiff white sofa, Régine and Will say they love the venue. They talk about how you create a sense of communion and intimacy in a venue the size of an aircraft hangar. "If you're playing for 200 other people, they can follow you if you turn on a dime," Will says. "If you're playing for 20,000 it's a bit like steering a cruise ship, but you just learn how to do the fine details."

At the gig, the packed floor full of fans screams through a generous set that runs the gamut from 'Funeral', 'Neon Bible' and 'The Suburbs' as well as lots from 'Reflektor'. The fine details Will was talking about are all there if you look for them: spinning, flashing lights suspended almost within arm's reach above the crowd, a ceiling made of hexagonal mirrors that hovers low above the band, and house lights that glow around the audience between songs. There's even a pantomime moment when the bubbleheads pretend to do an encore with a mariachi version of The Verve's 'Bitter Sweet Symphony' on the stage in the middle of the floor, before Win comes on and shoos them off.

Arcade Fire have become more comfortable with their jobs as entertainers. Rather than being written around a theme, like 'The Suburbs' or 'Funeral', 'Reflektor' was written around a mood: a Haitian carnival. They want their audience to perform too – by taking part in fancy dress at the earlier 'Reflektor' shows, or dancing in nightclub-like surroundings where everyone is part of the party. At Earl's Court, they prove they're capable of creating that mood on a huge scale. "That was a lot of fun!" Win shouts at the very end. "I hope you're all coming to Glastonbury. I think it's going to be alright."

I next catch up with Win on the phone from Berlin, where the band are in between festival shows in Europe. They travel with a huge entourage of buses and trucks to carry all the gear. There's even a baby bus, where Régine and Win's infant son and the baby daughter of Amy, the band's tour manager, and Richard, their production designer, stay while they're on the road. Win says the Earl's Court shows are among the best-received the band have ever played in the UK, which bodes well for Glastonbury. I ask if they're confident they can pull off the nightclub vibe on the Pyramid Stage. "At the end of the day it's really about the songs," he says. "But the ultimate goal is to have the opportunity to do things that are ambitious but also the control to

"PLAYING FOR 20,000 IS A BIT LIKE STEERING A CRUISE SHIP"

WILL BUTLER

Will Butler onstage and (below) Win's pre-stage selfie

VIEW FROM THE CROWD

George, 18, Somerset
"Régine and Win are like two peas in a pod and it's just so lovely to see them onstage. They're so in love and I love that. They were great."

Will, 26, Somerset
"I saw them in Cardiff and tonight matched it, if not better. The new album isn't as good as the first three but they killed it."

Eiffion, 24, North Wales
"I don't like the new album as much so I thought it was good that they played the old songs. 'Wake Up' was really great."

Cara, 25, Essex
"They were amazing. 'Power Out' was incredible. That's my favourite song so I was really pleased they played it."

Rosie, 25, London
"'Wake Up' made me cry tears of joy. I was just so happy I couldn't stop myself from crying."

actually do it the way you envisioned it as a band."

The problem is, Arcade Fire have less control over the conditions of their Pyramid Stage set. They can't make everyone come in black tie, or use the same lighting rigs that turn the arenas into nightclubs. "When we first approached Glastonbury they came back and said there's no way we could do this," says Richard Stembridge, the production designer the band have worked with since 'Neon Bible'.

Slowly, Glastonbury's production people stripped away at the party tricks Arcade Fire have been perfecting throughout their tour. No second stage. No lights above the crowd. No confetti cannons (for environmental reasons). As the challenges mounted, it seemed like Arcade Fire might be heading towards a repeat of their last stab at Glastonbury in 2007, when they opened for Björk's Other Stage headlining slot, after which Win very publicly stated that the festival was a "fucking nightmare". "It was a difficult period for the band," he says now. "This thing had been romanticised for us and then we jumped into it with the wrong expectations."

Even if Arcade Fire's own expectations are lower this year, there are pressures elsewhere. "There's pressure on their manager for this to be the best-looking thing they've ever done," says Richard, their production designer. "I think the band saying it's just another festival is almost self-preservation on their part – they probably don't want to admit to themselves how big it really is. It goes without saying that we need to step up our game and make sure nothing goes wrong."

Arcade Fire's transition to biggest-band-in-the-world territory has been an awkward one. They went from cult heroes at the time of 'Funeral', to art-rock curmudgeons during 'Neon Bible' (right about the time Win was smashing cameras live on *The Jonathan Ross Show*), to middle-of-the-road but massive with the folkish nostalgia of third album, 'The Suburbs'. 'Reflektor' is a leap forward, not least in its delivery. Their Glastonbury slot is part of an album campaign that has included playing at a Haitian carnival, shooting a video for 'We Exist' live at Coachella with actor Andrew Garfield playing a transgender person, appearing on a special edition of *Saturday Night Live* that ended up being broadcast on NBC. Win says he's proud that, as a band, they try to take themselves out of their comfort zone and test themselves on different levels.

They haven't always quite pulled it off. When the video for 'We Exist' went live, the

Q&A

THE CONNECTOR

Arcade Fire's special guests and support acts speak

TUNE-YARDS
Support, 2014 North American tour

How did you end up working with them?
"They knew about us from our Montreal days [where Garbus was living when Tune-Yards began]. Someone mentioned it and we wanted to make it happen."

Are you a fan?
"Sure! We share a lot of common interests, like Haitian music. They have a wonderful sense of what they're doing in the world."

What were they like?
"They've made it to a point in their lives where they can be comfortable – but they 100% enjoy and appreciate what they are able to do with their lives. Not all bands can say that."

What did you learn?
"They want to make music for masses of people while retaining their individuality."

What should they cover next?
"Led Zeppelin, 'When The Levee Breaks'."

OWEN PALLETT
Support, 2014 European tour

How did you end up working with them?
"In early 2013, the band asked me to join the Reflektor tour. I hadn't played with them since 2007 and I missed them."

Are you a fan?
"Yes. I think 'The Suburbs', start to finish, is a classic, classic album."

What were they like?
"I am very close with all of them. We've known each other since our early twenties."

What did you learn?
"I have learned the value of big-business entertainment. It's easy to deride 'stadium rock' in the abstract sense, but to see a band create such a powerful communion, with such a large group, is enormously inspiring."

What should they cover next?
"Neneh Cherry, 'Buffalo Stance'."

KID KOALA
Support, 2014 North American tour

How did you end up working with them?
"Win told me a story that he, Will, and Régine saw me open for Radiohead on the Kid A tour in 2001. Montreal is a small scene so you cross paths with everyone."

Are you a fan?
"Absolutely! I've been listening to them religiously since 'Funeral' was released."

What are they like?
"They are so generous with their music and talent. One of my favourite moments was at a restaurant in Columbus, an older man in his eighties asked for some assistance in realising a song he had written for his late wife. There was a piano in the restaurant so Régine worked out the chords by ear. It was one of the most real and human musical experiences ever witnessed."

What did you learn?
"I learned that I'm bad at ping-pong; that an empty floor in an arena is great for skateboarding; and that you can be the biggest band in the world and not let it go to your head."

ED MILES, JF LALONDE,

internet exploded with commenters who said that the band should have hired a transgender actor for the role. And there is something a little evangelical about Win's idea that he was bringing western music to Haiti, a place where, he said, "they have never heard The Beatles before", at the same time as the band were appropriating Haitian music in their own. Does he ever worry about misrepresenting the subcultures he taps? "It's more the opposite pressure," he says. "It's not like a responsibility to talk about certain issues or to be political, but I think that if you have an inspiration for a song that's more political, it's your responsibility to see it through and to talk about what you're interested in."

"It's not like there's an agenda with a certain outcome," Régine agrees. "When you make art, you don't have an agenda like, 'We expect this to happen, we expect that.' You just make it, and you put it out in the world and that's the best you can do."

Will goes further. If people don't get what they're doing now, he says, it's because they're making art that will stand the test of time. "'Revolution' by The Beatles is still very relevant, politically, and that's from the '60s," Will says. "So it's not necessarily about what happens in the next 15 minutes after you do something, but what happens in the next 30 years, or 80 years."

There have also been accusations of careerism, never more so than when *Rolling Stone* printed a headline saying Win wanted to make Arcade Fire the biggest band in the world. "I didn't say that," he says. "That thought has literally never entered my mind. It has nothing to do with why we're a band."

So why are they a band? "I don't know, I kind of came of age right when the beginnings of the alternative music thing hit a wider audience," Win says. "Growing up in the suburbs and hearing Nirvana, or REM, or Jane's Addiction opened me up to different cultures and made me hungry to learn new things. For better or for worse, to the best that we can, we're trying to be that band for people and carry on that tradition of something that's popular enough to be heard but speaks to a different way of thinking about the world."

With its 170,000 ticket-holders and a global TV audience of millions, Glastonbury may just be the biggest platform for Arcade Fire's alternative ideals yet. Just as long as they can get the production to work...

> ***"IT FELT LIKE PEOPLE REALLY UNDERSTOOD OUR SPIRIT"***
> ***WIN BUTLER***

Win Butler on the Pyramid Stage

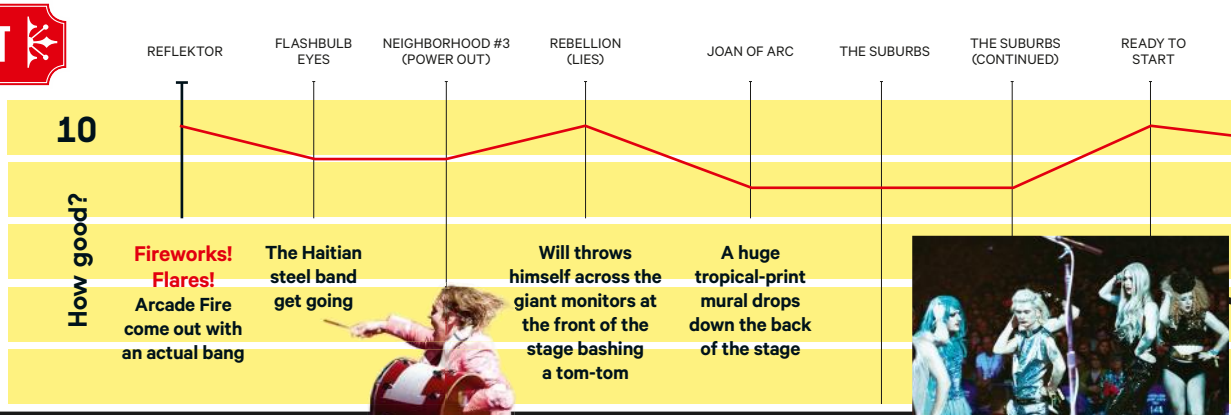
On the day, it starts with a bang as fireworks shoot out from behind the giant screens flanking the Pyramid Stage and the relentless beat of 'Reflektor' starts up. From the stage, the band watch as crowd members light flares in the crowd. Win strides down to the barriers and swipes an iPhone out of an outstretched hand. He takes a selfie and then skips back up the stairs to the mic stand to film the audience, who stretch back as far as the eye can see, up to the campsites on the horizon where the light is fading fast.

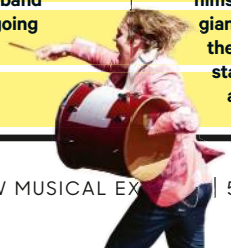
"We're so happy to be here, thank you so much for supporting us!" Win yells. They skip through some bangers off 'Funeral' including 'Neighborhood #3 (Power Out)', 'Rebellion (Lies)', 'Neighborhood #1 (Tunnels)'. Win wedges his legs under a piano for 'The Suburbs', stomping one foot against the white stage, clad in tight black jeans printed with eyes. Towards the end he gets up to hold a mic to the crowd. "*Sometimes I can't believe it*", the audience sings back at him. "*I'm moving past the feeling*".

"If you haven't heard us much before, we're the Arcade Fire," Win says at the end. "You look beautiful out there, especially at the back. Hello at the back!" At home, a TV audience of millions is getting acquainted with Montreal's finest, the second Canadian act to ever headline the festival, after Neil Young.

THE SETLIST

The highs and ~~lows~~ *more* highs of Arcade Fire's set





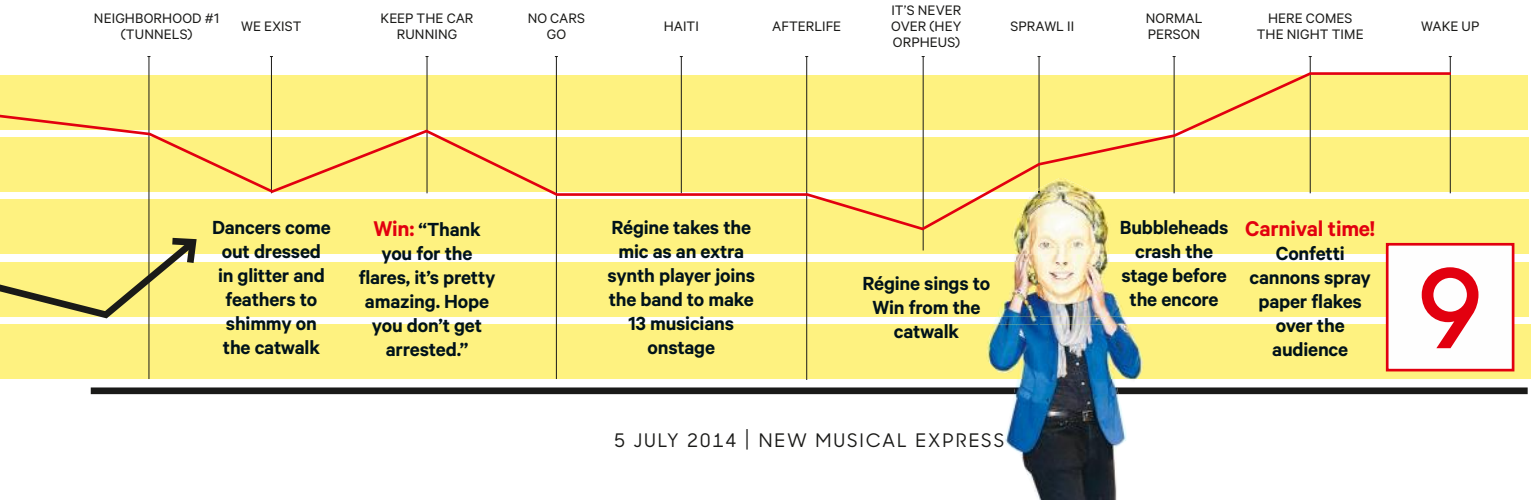
Régine Chassagne enjoys her [redacted] Glastonbury moment

In the end, it all comes together. There are the fireworks. There are huge stage lights beaming through the crowd from the soundstage. The Studio 54-style mirrored ceiling comes down for the encore. And there's confetti – super-biodegradable confetti that production designer Richard sourced. The band squish the staging so that instead of a platform in the crowd, Régine sings 'It's Never Over (Hey Orpheus)' to Win from the catwalk in front of the stage, surrounded by dancers in skeleton catsuits. By the time the confetti cannons explode during penultimate song 'Here Comes The Night Time', the mood has gone from cheerful to utter elation, on and off the stage. Win stands under the cascading paper flakes fluttering between him and the rest of the band. In the crowd, there's a carnival atmosphere not dissimilar from the one Arcade Fire tried to bottle up in Haiti and carry to the west. That was always their trump card: if the nightclub vibes don't work, turn the gig into a carnival.

"In a lifetime's worth of impossible things that have happened to our band, this has got to be the highlight," Win says as the set draws to a close. They end on 'Wake Up', which Win will later describe as the band's hit song, if they have a hit song. As the audience filter out of the arena and into the Glastonbury night, you can still hear them chanting the refrain. In the back, Win collapses in a chair with a drop of whiskey in a glass as a makeup artist tries to get the black facepaint off his eyes. "It felt like people really understood the spirit of 'Reflektor' tonight," he says. "Playing 'Here Comes The Night Time' as it got dark, and then people dancing with their arms in the air for as far as you can see – people losing themselves in the communal aspect of the show. It was exciting to be a part of that experience. It felt totally unrelated to other shows and festivals that we've done. Which is weird because we've played Coachella a couple of times. But there's something about the size of the crowd. It was like seeing something really intense in nature and trying to remember it. I thought the encore was pretty special, seeing people jump right at the back. That's what you're trying to do." As he heads out of the dressing room, Régine gives his elbow a squeeze. "I was mesmerised!" she says. "It really felt like we were sharing something special with the crowd on a much bigger scale than normal. I really loved watching all the flares go off."

There are two more dates on the 'Reflektor' tour – Dublin and Hyde Park – and then it's back home to Montreal for Arcade Fire, to cook up the next concept album with which to accidentally conquer the world. "We're in a position now where we can have an idea and the people around us to make it happen," says Win. "It starts when you get off the road. If I ever feel bored now, it's the best feeling in the world, because I know that's when the next idea is going to come into my brain, and it will start again." ■ HAZEL SHEFFIELD

ED MILES, JENN FIVE, JF LALONDE



REPORT

JAKE HITS THE BUGG TIME

JAKE BUGG

OTHER STAGE, SATURDAY, 10.30PM

Going from an audience of 12 to a headline slot in just three Glastonburys is something to smile about. Even for Jake Bugg

Back in 2011, a 17-year-old Jake Bugg played the BBC Introducing Stage at Glastonbury. A scrawny slip of a boy in tatty jeans, he was dwarfed by his cheap acoustic guitar and looked less like a performer and more like a grumpy teenager who'd been dragged to the festival by his parents and was destined to spend the entire weekend looking mortally embarrassed in the Green Fields. As soon as he opened his mouth though, his talent – albeit in a raw, rugged form – was evident. The songwriting was a flashback to the folksy days of Donovan and Dylan, and while the rest of that year's bill bristled with the glossy pop of Beyoncé, Janelle Monáe and the enormo-indie of Coldplay and U2, Jake Bugg's simplistic strumming provided a much needed contrast – at least it did to the 12 or so people who were watching him.

Yet if you were placing bets on the guy headlining the Other Stage just three years later, well, you probably wouldn't have put

Jake Bugg headlining the Other Stage, and (right) before his set

VIEW FROM THE CROWD

Mia, 20, Whitby
"He was absolutely amazing. This is my sixth Glastonbury and he was probably one of the best Saturday night headliners I've ever seen. He just owned the stage. I'm shaking from it!"

Jack, 19, Whitby
"Usually at big gigs you get people talking through some songs but he had everyone singing along. You don't normally get that on a big stage."

Beth, 21, Cardiff
"It was sick. I love him! I only really know his first album but it was all great."

more than a half-pint of scrumpy on it. Fast forward 16 months from that first Glastonbury appearance and the teenager, still scrawny but now with a slightly more expensive guitar, was releasing his debut album. Scooping up not only a Number One spot in the charts, but a Mercury Prize nomination and a 9/10 review in *NME*, the record catapulted him to nationwide fame, which the ever-nonchalant Bugg took in his stride. He returned to Worthy Farm in 2013, this time on the Pyramid Stage just after lunchtime, making for one of the biggest draws of the entire event. Playing to a serious sea of people, he flung out a cover of Neil Young's 'Hey Hey, My My' and then silenced tens of thousands of punters with a harrowing 'Broken'. At that moment his unlikely superstar status was cemented.

A year on from that show and he's back again, higher up on the Other Stage than both the Pixies and Manic Street Preachers and also providing a rather more bare bones alternative to Metallica's heavy metal bear hunt. Strolling onto the sparsely decorated stage in a zipped-up leather jacket, like he's just nipping out to the local pub, he looks utterly unfazed by the giddy, flag-waving crowd. Without so much as a nod of acknowledgement he launches into 'There's A Beast And We All Feed It' from last year's 'Shangri La' album.

"Hello Glastonbury," he says abruptly, setting the tone for a distinctly unchatty performance. Across site, Metallica have dozens of fans whooshing flags around behind them, last night Skrillex brought a fucking spaceship along, but tonight Jake brings nothing – and it doesn't matter at all. In fact, when his lighting engineer gets frisky and flashes red and blue strobes during 'Seen It All' it seems slightly incongruous.

The disco lights are reeled in a touch for 'Me And You', which sees Bugg indulging his trad folk side instead of showing off his rebel rock'n'roller. Despite the deadpan expression on his face, the 20-year-old has a spot-on way with nailing lovelorn emotion and it makes for one of a fair few moments in the set where a slight moistness around the tear ducts is totally acceptable. During 'Storm Passes Away' – which showcases his Americana leanings, penned as it was with Jack White's Raconteurs cohort Brendan Benson – Glastonbury is treated to the Holy Grail of a Jake Bugg set: a smile. It's brief but it's definitely there – and is the surest sign we get that he's enjoying himself. Yes, there's the numerous mutterings of "thank you very much" that he delivers throughout the set, like Elvis with a Notts accent, but it's that whisper of a grin that really seals the deal.

Bugg then makes the biggest sartorial statement of the evening, slipping off his leather jacket to reveal a white T-shirt. It's not quite the Fat Whites whipping out their knobs, but in Bugg-land it's the smallest gestures that mean the biggest things. Strapping on an electric guitar over James Dean and Bruce Springsteen's fave wardrobe staple, the set ramps up for a rowdy singalong of 'Two Fingers'. The 1980s jangle of 'Messed Up Kids' and the moody swamp blues of 'Ballad Of Mr Jones' are followed by the tender 'Pine Trees' which he introduces as "just a small song", but proves to be anything but. The distant rumble of Metallica breaks through the stripped back song, but it doesn't stand a chance against the devastating 'Broken', which elicits squeals from the audience. Bugg then coolly proves his considerable guitar chops on the 'Simple Pleasures' solo before 'Kingpin', which is basically ZZ Top as performed by Chas & Dave. A cover of Little Richard's rockabilly standard 'Rip It Up' paves the way for the finale of 'Lightning Bolt'. He might not be the most talkative of performers, but tonight Bugg's music – and that cheeky smirk – says it all.

■ LEONIE COOPER

BUGG HAS A SPOT-ON WAY WITH NAILING LOVELORN EMOTION

JORDAN HUGHES

SETLIST

- There's A Beast And We All Feed It
- Trouble Town
- Seen It All
- Me And You
- Storm Passes Away
- Two Fingers
- Messed Up Kids
- Ballad Of Mr Jones
- Pine Trees
- Broken
- Simple Pleasures
- Green Man
- Kingpin
- Taste It
- Slumville Sunrise
- What Doesn't Kill You
- A Song About Love
- Rip It Up
- Lightning Bolt

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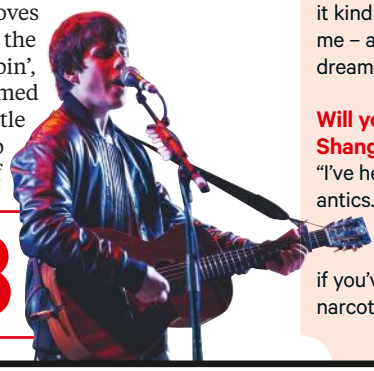


Q&A

Psyched to be back at Glastonbury, Jake?
"I hate festivals so much, but obviously to be this high up on the line-up and to be playing here tonight, is a privilege. But the actual experience of festivals I could really do without."

How many Glastonburys have you been to?
"This is my third Glastonbury. I remember going out onto the Pyramid Stage last year and seeing so many blurred faces. It was much bigger than I thought it was going to be, I couldn't really believe it to be honest. It was a bit too early for me to care – it was 3pm, and that's a bit too early for a show for me. Whereas tonight I'm on pretty late – it's a big slot for me."

How did playing the BBC Introducing Stage compare with the Pyramid Stage last year?
"It's just opposite ends of the spectrum. There was hardly anybody there first time, so to then go onto the Pyramid and see that many people, it kind of shows that for me – and for anybody else – dreams can come true".

Will you be going to Shangri-La later?
"I've heard of that and its antics. I don't think it's quite the Shangri-La that I know. But maybe if you've taken a lot of narcotics..."

REPORT

FELL IN LOVE WITH A BOY (AGAIN)

JACK WHITE *PYRAMID STAGE, SATURDAY, 7.30PM*

A visceral run through a mighty back catalogue that throws down the gauntlet to the headliners

The White Stripes' 2005 headline set probably isn't destined to go down in the annals of Glastonbury history as one of *those* gigs. Not because it was some sort of catastrophic failure, although when it comes to this festival, the scrutiny can be so intense that anything short of an absolute triumph can seem that way. By that time, however, The White Stripes, having transcended their humble beginnings both in spite of and because of their various self-imposed dogmas, had found themselves with nothing left to transcend. In hindsight, it wasn't a coincidence that they only released one more album – 2007's 'Icky Thump' – before belatedly calling it a day in 2011.

Four songs from that night make it into Jack White's setlist this evening, but the difference couldn't be more pronounced. Bathed in blue light and accompanied by a six-piece band, White tears through his back pages like a man in desperate need of kindling: 'Icky Thump' itself is a squealing, distended full-band freakout, while 'Hotel Yorba' gets the rollicking boom-chicka-boom treatment it was always crying out for. The evergreen Dylan comparison seems particularly pertinent here: these are the songs you know, played as you don't know them. The same, in other words, but different.

Let there be no doubt, though: he might doff his cap to Metallica by playing a few deferential bars of 'Enter Sandman', but this set is a thrown gauntlet to the next band onstage. "Are you happy that I have brought the sun myself?" White asks, the inference apparently being that it has magically issued forth from his arse. On the basis of the searing blues workouts of 'High Ball Stepper' and 'Cannon', you might even be forgiven for coming to that conclusion yourself. At the end of the set, he even takes a painful-looking tumble over a drumkit and manages to make it look almost intentional.

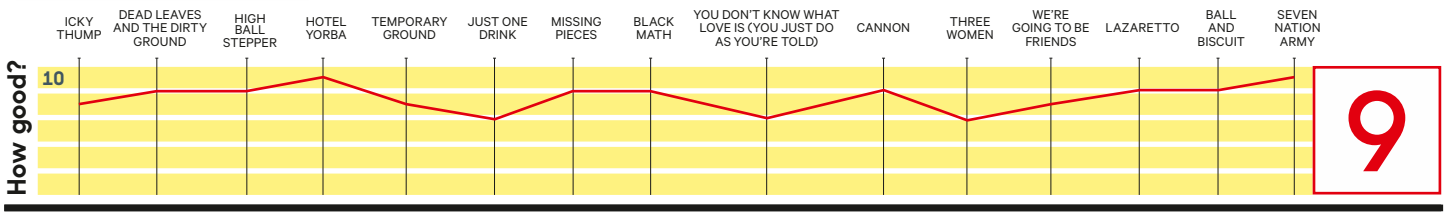
It's perhaps inevitable that less familiar songs like 'Temporary Ground' and 'Three Women' don't register on the same scale as, say, 'Dead Leaves And The Dirty Ground'. The lack of songs from 'Blunderbuss' – just 'Missing Pieces' makes the cut today – is a shame, but when White is on this kind of visceral form, there are few live performers who can come close to him. As the terrace-chant riff of 'Seven Nation Army' fills the Pyramid arena, one thing is clear: it'll take an almighty pair of big, swinging, metallic balls to follow this set. ■ BARRY NICOLSON

VIEW FROM THE CROWD

George, 24, London
"I thought he was really good. I don't know many of his songs but 'Seven Nation Army' really got the crowd going, so that was fun."

Sara, 34, Madrid
"It was great until he went off and left the feedback on! It sounded like a cricket. He should have just left it so people could have applauded more."

THE SETLIST



JENN FIVE

IT'S ALL IN THE EYE OF THE BEHOLDER

METALLICA *PYRAMID STAGE, SATURDAY, 9.45PM*

FOUR NME STAFFERS' VERDICTS ON THE CONTROVERSIAL HEADLINERS

SERIOUSLY TAUT, LOUD AND FAST

By Kevin EG Perry

There were two reasons why I thought Metallica might not pull off this headline set: it might be humourless; it might drag. But from the moment they appear on the big screen dressed as bears shooting fox hunters, there's no question they're taking this too seriously. The set that follows is taut, loud and fast. I've never seen a drummer off his stool as much as Lars Ulrich. He loved it, they loved it, we loved it.

9

AN US-AGAINST-THE-WORLD MOMENT

By Al Horner

Metallica's Glastonbury debut has an us-against-the-world feel before a note has even been played, from the T-shirts emblazoned with anti-Metallica quotes on sale in the merch stands, to their comic opening video. Their set itself is brimming with adrenalin-packed firepower. From the frantic 'Master Of Puppets' to an anthemic 'Enter Sandman' it's a razor-edged rollercoaster ride to remember. Worthy Farm, consider yourself won over.

8

MUTED RESPONSES, A QUESTIONABLE FIT

By Tom Howard

Undeniably, they are a mighty beast: a super tight quartet who trade in well-honed brute force. But it's a strange experience watching a band who've sold hundreds of millions of albums struggle to get a crowd going. In the early stages of the set, when James Hetfield hollers "sing it Glastonbury" as he crunches a guitar chorus, the response is muted. As they play songs such as 'Cyanide' – a tad beyond the hits for the casual listener – no-one moves a muscle. Not a good fit.

3

VERY HEAVY AND FULL OF TEETH

By Hazel Sheffield

"Metallica is grateful to be representing the heavier side of music," James Hetfield (above) tells the huge crowd gathered at the Pyramid Stage, before they cycle through 'Cyanide', 'The Unforgiven' and 'Master Of Puppets' and a child in a pink tutu bursts into tears. On the screen, Ulrich's face seems to be made entirely of gritted teeth. "Metallica gives you heavy baby!" Hetfield screams. Judging by the reception, it won't be the last time the heavies invade Worthy Farm.

7

VIEW FROM THE CROWD

Mark, 35, London
"It was fantastic. They absolutely nailed it. You looked back at the crowd and everyone was totally up for it."

Mark, 32, Surrey
"'Enter Sandman' is an obvious classic but the crowd were really receptive to what was meant to be quite a debatable headliner."

Martin, 36, Yorkshire
"I've seen them lots and I think they did it right. To see 100,000 people singing 'Seek & Destroy' was ironic but brilliant."

Ellen, 18, Surrey
"It was incredible. It was so fun to watch all the balloons and the balls coming out from the stage. The crowd involvement was amazing."

Irwin, 19, Bangor
"The atmosphere was fantastic! It's a great idea to diversify the acts – it opens up future slots for potential headliners in years to come."

ED MILES

GLASTO 2014

STONE CIRCLE

SUNSET, FRIDAY

PHOTO BY POONEH GHANA

NME

GLASTO 2014

FAT WHITE FAMILY

Snakepit, Saturday

PHOTO BY ANDY FORD

NME

GLASTO 2014

WOLF ALICE

Backstage, Saturday

PHOTO BY JORDAN HUGHES

NME

GLASTO 2014

JAGWAR MA

Park Stage, Saturday

PHOTO BY POONEH GHANA

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GLASTO 2014

ARCADIA

SATURDAY

PHOTO BY ANDY FORD

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GLASTO 2014

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ARCADE FIRE

Pyramid Stage, Friday

PHOTO BY ED MILES

GLASTO 2014

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ANGEL HAZE

Backstage, Saturday

PHOTO BY ED MILES

GLASTO 2014

JAKE BUGG

Other Stage, Saturday

PHOTO BY JORDAN HUGHES

NME

GLASTO 2014

KASABIAN

BACKSTAGE, SUNDAY

PHOTO BY JENN FIVE

GLASTO 2014

METRONOMY

Backstage, Friday

PHOTO BY DAN KENDALL

NME

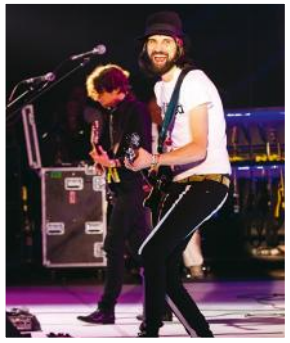
GLASTO 2014

METALLICA

Pyramid Stage, Saturday

PHOTO BY DAN KENDALL

NME



Tom leads a clapalong, and (above) the band bring the festival to a close

EEZ-EH PEEZ-EH

KASABIAN PYRAMID STAGE, SUNDAY, 9.45PM

There was always something inevitable about Kasabian topping the bill at Glastonbury. In the pond of potential British headliners, Kasabian are the biggest fish. It was always going to happen. And Kasabian being Kasabian, they are not about to let the opportunity escape them.

They keep the sentimental stuff to a minimum – Tom Meighan can't resist the "10 years ago we opened the Other Stage..." thing, but mostly they're living in the moment – and you can tell how much this gig means to them from the moment the singer bounds onstage in his white tuxedo and launches into 'Bumblebeee'. This sheer bloody-minded will to prevail sees them through a couple of mid-set lulls that include Serge's time in the spotlight, where he performs a spaghetti-western take on Gnarls Barkley's 'Crazy'.

Kasabian's own big tunes are put to good use though: 'Club Foot' adds considerable *"Oooosh!"* to proceedings, while if any song was made to light flares to while standing in a field full of strangers, that song is 'Empire'. Moreover, Serge and Tom seem determined to please, bringing out a long-serving crew member for a rendition of 'Happy Birthday', and enlisting Noel Fielding to goon around as Vlad The Impaler while Meighan gives an impassioned shout-out to the late Bobby Womack. It's impossible not to get onside.

Their cover of Fatboy Slim's 'Praise You' – used as an intro to set-closer 'LSF (Lost Souls Forever)' – feels appropriate: their 10-year journey to this point has been long, and tonight Worthy Farm praises them as they should. Eez-eh might be overstating it a bit, but Kasabian come out on top here nonetheless. ■ BARRY NICOLSON

SETLIST

- Shiva
- Bumblebeee
- Shoot The Runner
- Underdog
- Fast Fuse
- Days Are Forgotten
- Eez-eh
- Processed Beats
- Stevie
- ID
- Crazy
- Take Aim
- Club Foot
- Re-Wired
- Treat
- Empire
- Fire
- Switchblade Smiles
- Vlad The Impaler
- Praise You
- LSF (Lost Souls Forever)

8

Q&A

In two hours you're headlining Glastonbury. How does that feel?
Tom Meighan: "You feel like climbing to the top of the pyramid on the Pyramid Stage, man. The day's been looming over me for a long time now so it's good it's finally here. Like a boxer, it's time to take it to the ring. There's only one thing to do – knock 'em out."

Any change to your normal pre-gig prep?
"Nah, you just have a drink, stick some music on, get some vibes going. That's how we do it."

Your official T-shirts got the date of your headline performance wrong! Will you be spending your Glasto fee on a calendar?
"I don't know, mate, you'd have to ask our retail management. At least we turned up on the right day, that's the main thing." ■ AH

VIEW FROM THE CROWD

Laura, 24, Bristol
"I thought 'Eez-eh' was amazing – they really hyped the crowd. I've been a fan for a while, but the last album really made me excited for this."

Mark, 27, Sheffield
"I love them, they're my favourite band. They were next level. I saw them in Leicester last week and this was better – this is the 11th time I've seen them. I've got an 'LSF' tattoo."

Emma, 25, Dublin
"I've never seen them before so this was great. We hadn't seen any of the acts on the Pyramid Stage, but they worked so well as a headliner."

James, 26, York
"I'm a big fan; they were incredible tonight. 'LSF (Lost Souls Forever)' is always a highlight and 'Fire' was amazing too."

JENN FIVE

GLASTONBURY'S REBEL HEART IS STILL BEATING

KATE TEMPEST *THE RUM SHACK, THURSDAY, 9PM*
TONY BENN TRIBUTE *LEFT FIELD, FRIDAY, 12PM*
TUNE-YARDS *WEST HOLTS, FRIDAY, 7PM*
MIA *WEST HOLTS, FRIDAY, 10.15PM*

Politics, passion and righteous anger – the counterculture lives on at Worthy Farm

Back in 1931, proto-anarchist writer Emma Goldman said that if she couldn't dance at the revolution, she wanted no part of it. "*Free your mind… and your ass will follow*", as Funkadelic once sang. This year's Glastonbury is shot through with this kind of righteous anger and ass-shaking, and **Kate Tempest** (9/10) ignites that passion on Thursday night at The Rum Shack. Anyone who doubted that there would be an audience for socially conscious poetry set to hip-hop beats should have seen the crowd massed outside the tent, and should have heard the cheers go up when Tempest rapped that "*wages are fucked and rent is outrageous*" or said of coked-up city boys that it's "*meant to be hard times, right/A recession/But these guys are buying more than ever*". The message is clear: we're not all in this together. Afterwards Tempest tells *NME* the night was "magical", and gives a nod to the Left Field, Glastonbury's political heart. "It's really important that it's here," she says. "It creates a space for people to be confronted by people talking about interesting ideas. That's fucking cool."

The Left Field itself opens on Friday morning with a heartfelt tribute from **Michael Eavis** to the great old Labour politician Tony Benn, who died in March. A discussion on food banks follows, concluding that the best way to fight the poverty that affects a million people in this country is to depose the Coalition government as swiftly as possible. Proving that chopped'n'screwed beats can still speak the truth, that evening on the West Holts stage **Tune-Yards**' (8/10) Merrill Garbus raps about the "*blood-soaked dollar*" that "*still works in the store*" as she talked about inequality and the travails of Haiti on closer 'Water Fountain'.

Kate Tempest (top), MIA (above), Michael Eavis (below) and Tune-Yards (below left)

Two hours later comes arch-provocateur **MIA** (9/10), whom Garbus has called an inspiration. Her set is a no-holds-barred rave punctuated by middle-fingered salutes. She says that the BBC has banned her performance because her dancers are wearing 'Stop Tamil Deportation' T-shirts, but Twitter swiftly points out that that's not the case. No-one minds, and everyone's dancing. As Tony Benn once said: "There is enough energy in this field to change the country for the better." He's gone, but his spirit lives on.

■ KEVIN EG PERRY

VIEW *FROM* BACKSTAGE

RORY LOVELESS
Drenge
"I bumped into Metallica after their set and Lars Ulrich just popped a bump of cocaine up my nose without me even asking… Joke! We've just got here. I've literally seen nothing."

CUBBIE FINK
Foster The People
"Last time we were here we somehow managed to stay pretty clean but I picked up some mud and threw it in our drummer's face and started an all-out war. I'd like to do that again."

JOEY BARTON
Footballer
"The only band I'm really bothered about seeing is The Black Keys. I might go and see Lily Allen too, and Kasabian. I've had a few wild nights out with the lads and I like their early stuff."

BEN THATCHER
Royal Blood
"I was a bit of a rookie and wore Vans and a jumper. Then I had to go back to the hotel and get some wellies, a poncho and a jacket. I saw Arcade Fire earlier – they're crazy live."

JOFF ODDIE
Wolf Alice
"Me and Theo [Ellis, bassist] had two bottles of cava on the way down, then drank a lot of gin and watched Arcade Fire and Jurassic 5. I'm gonna go for a wander after we play and try and find some weird shit."

POONEH GHANA, JENN FIVE, JORDAN HUGHES, DEREK BREMNER

TECH

THE SOUNDS OF SCIENCE

EAST INDIA YOUTH *WILLIAM'S GREEN, FRIDAY, 2PM*
RUDIMENTAL *PYRAMID STAGE, FRIDAY, 4.45PM*
MAYA JANE COLES *SONIC, FRIDAY, 7.45PM*
SKRILLEX *OTHER STAGE, FRIDAY, 10.30PM*

Uplifting house, beefy techno and *The Lion King* theme tune: the Glastonbury rave is unstoppable

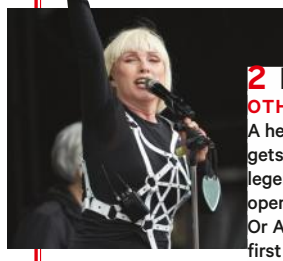
From the corporate hell in Shangri-La to the huge Cube-henge light displays in Silver Hayes, for all its hippy leanings Glasto is a rampantly future-focused festival. Appearing inside his trusty spaceship – which looks like it was lifted straight from the Unfairground across the site – **Skrillex**'s (9/10) appearance proves that EDM has a place in Pilton. It helps that he chooses to lace the familiar sounds of 'Bangarang' with the theme tune from *The Lion King* and samples of Salt-N-Pepa's 'Push It'. Sonny Moore's walloping set is a lesson in intensity. Not so **Rudimental** (5/10), whose family-friendly beats are overpowered by the storm that brings their set to an early close, but not before they charge the site with brass, beaming backing vocalists, and, er, Ed Sheeran to prance about in front of one of Friday's biggest audiences. **Maya Jane Coles**' (8/10) house and beefy techno is equally uplifting. She drops a smidge of 'Rapture' as a nod to Blondie, who played earlier, and it's a slick sunset set. Annoyingly, **East India Youth** (7/10) suffers a technical breakdown during his appearance in the Wow! tent on Thursday. William Doyle is the sharpest-looking man at Worthy Farm, rocking a suit and tie for his krauty techno while battling a dodgy soundsystem during the moody 'Dripping Down' and slow-burner 'Heaven, How Long'. He fares better at William's Green on Friday. 2pm is hardly rave o'clock, but the tent headbangs along to his Balearic energy.

■ LEONIE COOPER

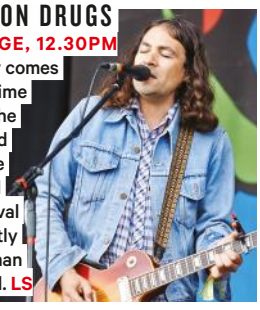
Skrillex (main), Maya Jane Coles (centre) and East India Youth (below)

FRIDAY'S BIG MOMENTS

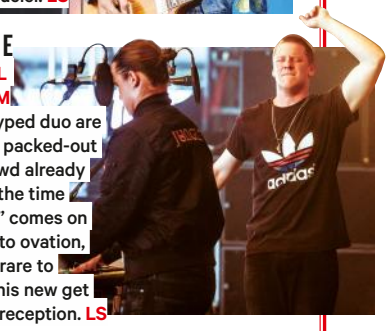
1 JONNY GREENWOOD
WEST HOLTS, 11.10AM
Radiohead have played Glasto so often they might as well be the house band. Watching Jonny Greenwood perform Steve Reich's 'Music For 18 Musicians' with the Sinfonietta Orchestra feels like seeing classical music in its natural environment. LJ



2 BLONDIE
OTHER STAGE, 12.15PM
A headliner-sized crowd gets out of bed to see the legendary New Yorkers open the set with 'One Way Or Another'. The weekend's first giant show. TH



3 THE WAR ON DRUGS
PYRAMID STAGE, 12.30PM
The sun properly comes out for the first time on Friday while the Philadelphia band play 'Eyes To The Wind'. The crowd roars with approval mid-song – slightly confusing frontman Adam Granduciel. LS



4 JUNGLE
JOHN PEEL STAGE, 1PM
The much-hyped duo are greeted by a packed-out tent, the crowd already standing by the time 'Busy Earnin'' comes on – a first Glasto ovation, perhaps. It's rare to see a band this new get such a huge reception. LS

5 METRONOMY
THE PARK STAGE, 11PM
All the pre-festival cover-version chat was about what Arcade Fire might do. But it was Metronomy keyboardist Oscar Cash who hit the biggest curveball, when he sang on a version of 'Naked Smile' by Franz Ferdinand guitarist Nick McCarthy's side-project Box Codax. BN

LAURA PALMER, DAN KENDALL, DEREK BREMNER, POONEH GHANA

HEALTH

IS THERE A DOCTOR IN THE FARMHOUSE?

FAT WHITE FAMILY

WILLIAM'S GREEN, FRIDAY, 1PM
JOHN PEEL STAGE, SATURDAY, 3PM
THE SNAKEPIT, SUNDAY, 3AM

With touring and pneumonia taking their toll, will Fat White Family make it through their three-gig Glastonbury marathon alive without raiding the medicine cabinet?

WILLIAM'S GREEN

Friday: 12:33pm. Patient: Fat White Family. Prognosis: not good. "I was hoping they'd decide to behave themselves, take it easy, not stay out all night partying," sighs the band's manager ahead of the first of three shows in 38 frantic hours. "Guess which one they chose?"

But Fat White Family aren't entirely without hope of making it through the weekend: while his bandmates spent Thursday night living it up, frontman Lias Saoudi was tucked up in bed at a nearby hotel, conserving himself for the exertions ahead. The bad news is that this state of affairs is down to the lingering effects of Lias' pneumonia, not to mention a fresh case of tonsillitis, and the band have already been forced to cancel a planned fourth gig because of it. "I've stopped drinking, taking drugs and smoking, all at once," Lias proudly tells us backstage at William's Green. However, the patient has resorted to self-medication.

"I'm probably gonna take some valium and have a wander around later," he says blithely. "I've eaten some hash and I'll drink loads of tea. Basically, this is the beginning of me becoming a really boring cunt."

And how's the hash-eating working out for you?

"It's taking a while to digest. I ate it 40 minutes ago, but it's still not there yet. When it hits, it's worse than acid."

The problem with evaluating the health of Fat White Family, of course, is that they are a sickness. At the climax of 'Auto Neutron', Lias lets out a blood-curdling scream that sounds like a demon shitting a pineapple. His emaciated frame writhes and squirms like a reptile looking to escape the egg during 'Touch The Leather'. By the end of the set, we feel like scouring ourselves with a power-washer, and our confidence in Lias' ability to "stick to the tea" is waning.

Fat White Family take on William's Green...

...before slaying the John Peel Stage...

...then moving on to The Snakepit

JOHN PEEL STAGE

Come Saturday, however, things are looking up. With the biggest gig of their lives looming at the John Peel Stage, Lias has "stuck to my guns", stayed off the booze and fags. "I really do have to take care of myself now," he says. "I've been sick for a whole year. We went from playing in a pub once a week to doing 14 gigs in a row, in different countries, in shitty hotels, no food... in the last four months, my body's just collapsed, man. This is what I've always wanted to do, and I don't want to fuck it up with booze and drugs."

A fine sentiment, but with their John Peel set proving a resounding success, will FWF keep it together for another 12 hours, when they round off their weekend with a 3.30am show at the festival's Snakepit?

THE SNAKEPIT

No, quite frankly. When we arrive at Shangri-La, Lias is swinging from the rigging, smoking a fag and bellowing for beer, looking like a man who's just been crucified. That his eyeballs appear to be looking in different directions points towards the possibilty of him having indulged in some of what keyboardist Nathan Saoudi refers to as "energy pills". It is 4.15am on Sunday. Patient: Fat White Family. Prognosis: terminal. ■ BARRY NICOLSON

SURVIVAL TIPS

Lias Saoudi on getting by at Glasto

1. GET TRAVEL INSURANCE
"Leave Glastonbury in a car that you've insured, and drive to a Travelodge when things get dark. That's what I'm doing. The rest of them... I don't care."

2. ALWAYS BRUSH YOUR TEETH
"That's just general good advice, really. I've been getting bad mouth ulcers recently. I haven't been doing it enough."

3. BRING MORE THAN ONE PAIR OF TROUSERS
"And bring more than one shirt that belongs to someone else, otherwise you get here and they go, 'Oi, that's my fucking shirt, I want it back'."

4. LOOK AFTER YOURSELF
"I'm gonna do the John Peel gig, then I'm going to have an all-nighter, but just drinking tea. This is all-new terrain for me."

5. BE NICE
"Just try to be agreeable and pleasant with the people who are here with you."

ANDY FORD, ED MILES

TRAVEL

12 HOURS WITH THE MASTER OF HAND PUPPETS

GRUFF RHYS

THE CROW'S NEST, SATURDAY, NOON
STONEBRIDGE BAR, SATURDAY, 6PM
THE CROW'S NEST, SATURDAY, MIDNIGHT

(Above) Gruff with his John Evans puppet; (right) DJing at the Stonebridge Bar; and (left) Talking about 'American Interior' in The Crow's Nest

'American Interior', a cosmic disco and a secret show

At 11am, backstage at The Park, Gruff Rhys appears in the rain in a blue knitted jumper and soggy desert boots. "I tried to go to the cinema last night to introduce the film screening but they wouldn't let us in!" he says, ducking under a canopy. Now security have let him through the gates, Gruff's here to present his 'American Interior' project: a film, book and phone app that traces the journey of a Welshman, John Evans, across America in search of the lost Madoc tribe. He's brought along a puppet version of the explorer, who's currently being dragged up the hill in a red wheely suitcase.

Once inside The Crow's Nest, Gruff starts to tell Evans' story, but he keeps leaving bits out. "I forgot to bring a copy of the book! Which is what you're supposed to do at booky things," he says to the audience with a sleepy smile. Backstage after the show, he recounts the tale of his first Glastonbury in 1997, when he was 16. Back then there were no fences and no police. "There were Welsh gangs and guys carrying massive bags of weed and machetes so if you wanted some they'd cut some off," he says. "It's changed a bit."

He also recalls Super Furry Animals' first Glastonbury appearance, which took place 10 years later on the Other Stage and was the biggest crowd they'd ever played to at the time. "But the best time we played here was probably 1999," Gruff says. "A man was going nuts backstage before we went on, then he drove a van through the crowd and everyone climbed on top of it."

We slide down the muddy hill to see Cate Le Bon (right) on The Park Stage. Gruff toured the west coast of the US with Cate and Neon Neon last year. "She's just getting better!" he says, holding two thumbs up to the stage.

A few hours later, Gruff and Cate are backstage with some friends from Cardiff. They're talking about the night before, when Gruff DJed at the local village school fête before a barn dance. Minutes later, he DJs a set of cosmic disco at the Stonebridge Bar in The Park.

"It was like that scene from *Father Ted* where the vicar plays The Specials and there's only one person dancing!" he says afterwards, with a big grin.

We last see Gruff back in The Crow's Nest at midnight. The tiny tipi is crammed full of fans who made the pilgrimage up the hill to see Gruff's secret show. He plays 'The Ballad of John Evans', 'The Court Of King Arthur' and 'Honey All Over', looping vocals and vinyl sounds behind a guitar heavy with reverb. At the end, triumphant, he trudges out, desert boots soggier than ever, into the infinite wilderness of Glastonbury. ■ HAZEL SHEFFIELD

VIEW *FROM* BACKSTAGE

ANGEL HAZE
"My highlight was when I ran off the stage and jumped into the crowd to perform. I lost my mind a bit and realised I was standing in a huge puddle of mud. It was rad to get so lost in the music that I forgot where I was."

JACK STEADMAN
Bombay Bicycle Club
"We've come from Lille. Our bus broke down so we had to get a taxi from St Pancras to make it in time for our set. Since I've been here we've been helping hand out water."

STUART BRAITHWAITE
Mogwai
"If we curated an area we'd probably have a telly so we could watch the football! I'm quite upset that I'm not going to be able to see it. But I suppose it is a music festival, so..."

YUKIMI NAGANO
Little Dragon
"I had this cake with loads of butter and sugar and cream for breakfast and now I have a cream headache. We're gonna try and stick around for Metallica. They're just really funny."

CHLOË HOWL
"I found myself shouting at Alexa Chung completely by mistake. I just saw a woman in an orange wig and went up to her and laughed in her face before I realised who she was."

POONEH GHANA

EXAMINATION TIME FOR GLASTO'S NEW BREED

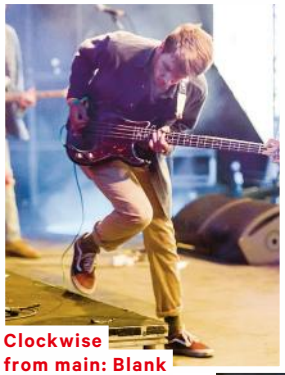
THE BLACK TAMBOURINES
JOHN PEEL STAGE, SATURDAY, 11AM

YOUNG FATHERS
THE PARK STAGE, SATURDAY, 1PM

BLANK REALM
WILLIAM'S GREEN, SATURDAY, 3PM

COURTNEY BARNETT
JOHN PEEL STAGE, SATURDAY, 5PM

NME observes Glastonbury's new acts in search of the spirit of John Peel



Clockwise from main: Blank Realm; Courtney Barnett; The Black Tambourines and Young Fathers (top)

John Peel's wildly diverse musical tastes and dedication to uncovering the strangest new sounds on the planet made him a radio institution and a hero at Glastonbury. When he died, 10 years ago this October, the festival changed the name of the New Band Stage to honour him. Peel was the sort of explorer who would've spent most of his time out in the fields getting lost in music, and so we've taken it upon ourselves to do the same.

Falmouth band **The Black Tambourines** (6/10) were one of the winners of this year's Glastonbury Emerging Talent competition, and their prize is to open the John Peel Stage on Saturday. Their set is loud, raw and packed with the sort of energy that should see them use this as a launch pad to bigger slots at the festival. The MC beforehand pointed out that Coldplay played this slot in 1999, and headlined the Pyramid Stage three years later.

Up at The Park, you get the feeling Peel would have loved the abrasive and doom-laden hip-hop of Edinburgh group **Young Fathers** (8/10). Disorientating single 'War' – a mixture of harmonies and spoken word – sets the tone for a show that's as dark and stormy as the gathering clouds. In the safety of William's Green, Brisbane's **Blank Realm** (6/10) are showing off two things you don't see enough of: singing drummers and keytars. Their set of louche lounge-rock attracts a small crowd as they kick off – including a group of lads playing football – but it swells to bursting for the finale, at which point the crowd are hanging on singer Daniel Spencer's every word. Back at the John Peel Stage,

Courtney Barnett (8/10) is joined by her band The Courtney Barnetts for a set far heavier than her records: the perfect opportunity to showcase her talent as a guitarist. With his love of literate, articulate songwriters such as Jeffrey Lewis and grunge-pop bands The Lemonheads, John Peel would surely have been delighted to see her on his stage. ■ KEVIN EG PERRY

SATURDAY'S BIG MOMENTS

1 MUMFORD & SONS AND HAIM
Avalon Cafe, 5.30pm
Mumford & Sons make their first post-hiatus appearance by joining Haim to cover The Rolling Stones' 'Dead Flowers', followed by a slot with soul singer Michael Kiwanuka. ■ LC

2 CATE LE BON
Park Stage, 2.10pm
The climax of 'Wild' reaches peak acid-frazzled psych goodness, with Cate dressed like a space shaman chanting in a long silver dress. ■ LS

3 ANGEL HAZE
Pyramid Stage, 1.15pm
Ever the soft-rock proponent, Angel sings a tear-jerking rendition of John Newman's 'I Need To Know Now' for someone she's "in love with, but I really fucked things up". ■ JS

4 CHARLI XCX
Sonic Stage, 1.15pm
"I'm not wearing a bra and I'm dancing more than you – come on!" yells Charli, wearing a tiny gold dress, launching into her smash Icona Pop co-write 'I Don't Care (I Love It)'. ■ LW

5 ROYAL BLOOD
John Peel Stage, 2pm
The duo show that it's not just Metallica who've brought the big riffs, as frontman Mike Kerr launches into 'Little Monster'. Moshpits + crowdsurfers = carnage. ■ DR

DEREK BREMNER, JENN FIVE, LAURA PALMER, JORDAN HUGHES, GETTY

PROFILE

BREAKDOWN OR BRILLIANCE?

LANA DEL REY *PYRAMID STAGE, SATURDAY, 4PM*

The star's Glastonbury debut is the latest major event in her bizarre and intriguing comeback...

It's been an odd comeback for Lana Del Rey. On the one hand, there's the huge commercial success of her new LP, 'Ultraviolence', which has topped charts on both sides of the Atlantic. On the other, there's her recent confession that "I wish I was dead already", not to mention being made to look like a jejune mall goth by Frances Bean Cobain's tweeted rebuke that "the death of young musicians isn't something to romanticise". Increasingly, there's a concern that the lines between Lizzy Grant and Lana Del Rey are becoming blurred; that the persona is gradually subsuming the personality.

All this adds up to a Glastonbury debut that feels like it has far more riding on it than should necessarily be the case. Not even the headliners would sniff at the size of crowd she's drawn to the Pyramid, but you can't help but wonder how voyeuristic their intentions are: have they come here to see a woman on the edge of a breakdown? When she glides onstage, barefoot and resplendent in a tie-dye minidress, she certainly doesn't look like one, although the idea that looks can be deceiving is kind of the whole point of Lana Del Rey.

The old concerns over her ability to sing live are swiftly dispelled by opener 'Cola', but there are still times when her performance can feel ever so slightly forced. There's an awkward facepalm moment when she starts clumsily gyrating behind her guitarist as he solos away on 'Body Electric'; and on 'Blue Jeans' she somehow manages to make the simple act of smoking a cigarette look studied and insincere. The weather, too, stays stubbornly glorious when it should really be overcast, and songs like 'West Coast' and 'Young And Beautiful' have trouble connecting with a crowd this vast.

By now, Del Rey's mystique has been picked apart so thoroughly that not very much mystery remains. She might sometimes seem like the musical equivalent of an American Apparel tote bag, blowing artfully in the gentle wind, but the likes of 'Video Games' still retain that sense of darkness and ambiguity, even in blazing sunshine, and her performance is flawless. As the set ends with 'National Anthem', those who came hoping for a car crash trudge off disappointed, but those looking for an affirmation of her abilities at this level leave similarly unsatisfied. ■ BARRY NICOLSON

DEREK BREMNER

LANA'S TURBULENT RETURN

1 THE GUARDIAN INTERVIEW
The day before the release of 'Ultraviolence', *The Guardian* run a piece with Lana in which she tells journalist Tim Jonze: "I wish I was dead already."

2 THE RELEASE OF 'ULTRAVIOLENCE'
Lana's Dan Auerbach-produced album is released on June 13 and tops the Billboard Chart, selling 180,000 copies in its first week.

3 THE TWITTER RESPONSE
In a series of now-deleted tweets, Lana says she regrets trusting *The Guardian* and maintains the interviewer "was hiding sinister ambitions".

4 FRANCES BEAN'S REACTION
Kurt Cobain's daughter wades into the furore over the "I wish I was dead" quote, decrying Lana for making death appear "cool". Frances was just 19 months old when her father killed himself.

5 THE FINAL WORD
Following Cobain's tweet, Lana is once again forced to defend her comments, saying, "[The interviewer] was asking me a lot about your dad. I said I liked him because he was talented, not because he died young."

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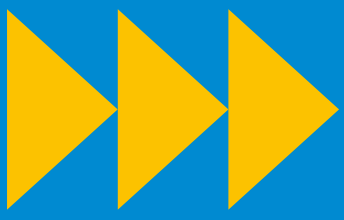

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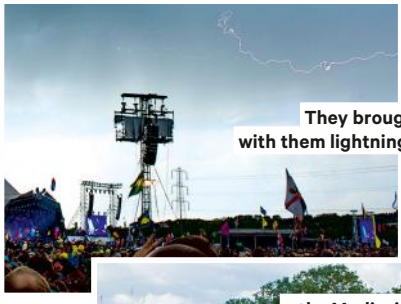
WEATHER

PASTURE OF MUDPITS

From sunshine to hailstorms and back again – the agony and the ecstasy of the West Country climate

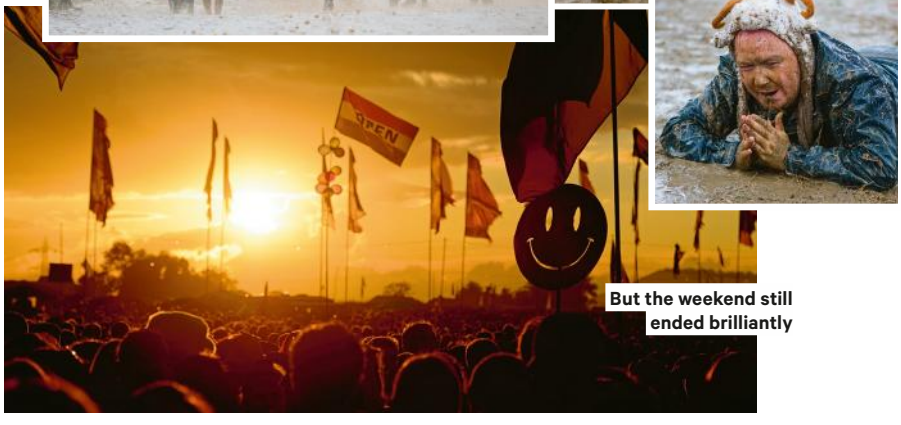
It started so well

But then the big, black clouds came rolling in


They brought with them lightning...

...the Mudissippi...

...and blasts of torrential rain


But the weekend still ended brilliantly

ANDY FORD, JENN FIVE, ED MILES, GETTY, PA

SUNDAY'S BIG MOMENTS

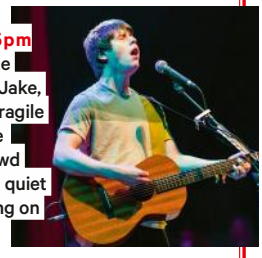
1 DOLLY PARTON
Pyramid Stage, 4.20pm

In front of surely one of the biggest ever crowds at the Pyramid Stage, Dolly's moment of triumph comes when, clad in white and rhinestones, she starts rapping about the mud, showing previously hidden hip-hop prowess. ■LC

2 THE HORRORS
Other Stage, 5.20pm

Competing against Dolly was never going to be easy, but throw in a cheeky cover of Frankie Knuckles' club banger 'Your Love' and some Ian Brown-style marching moves from Faris and you've got a classic set. ■LW

3 JAKE BUGG
Acoustic Tent, 5.35pm



"This is a song from the first album," mumbles Jake, before going into the fragile notes of 'Broken' in the Acoustic Tent, the crowd staying hushed for the quiet bits and bellowing along on the loud ones. ■BN

4 YOKO ONO/ PLASTIC ONO BAND
The Park Stage, 6pm

After Yoko tells the story of her search for her daughter from her first marriage, Yo La Tengo's Ira Kaplan plays the opening riff of 'Don't Worry Kyoko (Mummy's Only Looking For A Hand In The Snow)'. Moving. ■KEGP

5 ST VINCENT
The Park Stage, 7.30pm

It doesn't take Annie Clark long to go wandering during her evening set. For opener 'Rattlesnake' she hops over the barrier and into the cluster of screaming fans. ■HS

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20 THINGS WE LEARNED

(Above) Florence Welch; (below) MIA; (bottom) Rita Ora

1 FAT WHITE FAMILY BRING ALL THE BOYS TO THE YARD

Bobby Gillespie and Noel Fielding aren't scared to get within offal-lobbing distance of the Foulest Band In Britain by appearing side of stage.

2 GLASTONBURY IS AN APHRODISIAC

"This is my wet dream," says Blondie's Debbie Harry on the Other Stage while pulling sex faces and miming clinging onto a headboard.

3 THE 1975 THINK THEY OWN GLASTO

When someone hurls a metal can at The 1975 during their William's Green set, they chastise the culprit, "I won't have people fighting at *my* Glastonbury."

4 LARS ULRICH NEEDS AN ESCORT

Word hits site on Saturday afternoon that Lars Ulrich wants a 'Glasto pal' to show him round Shangri-La. Lars, *NME*'s Kevin EG Perry is available if you're interested?

5 BRADLEY COOPER 'COPTERED IN

Ah, pipped to the post, Kev. Lars is eventually helicoptered in with Glastonbury stalwart, er, Bradley Cooper.

Parquet Courts' Andrew Savage keeps his pass on his head

6 YOU'RE NEVER TOO OLD TO CROWDSURF

Just look at the granny hoisted on her offspring's shoulders and waving like a maniac to Blondie.

7 'I PREDICT A RIOT' IS STILL A TUNE

Who knew? EVERYONE goes lairy for it when the Kaiser Chiefs play a surprise set on Friday, prompting theories that a wormhole to 2004 has been opened in the Green Futures Fields.

8 THERE IS NO SUCH THING AS 'BAD' WEATHER

Ed Sheeran (right) joins Rudimental onstage... Then the set gets pulled because of a severe storm warning. Yes, Mother Nature!

9 GLASTONBURY IS LIKE THE TERMINATOR...

...it's unstoppable. When the lights go out all over Pilton, a cut-off band called Carousels & Limousines lead an acoustic mass singalong to 'American Pie' and 'Hotel California'.

10 BONGOS ARE COOL AGAIN

With the drum circle in the Theatre Field tackling 'Blue Monday', 'Anarchy In The UK' and other cult indie hits, and both Jungle and Haim (top) including some high-class bongo-ing in their sets, knee-clamped bucket percussion is suddenly back in vogue...

11 ACTUALLY NAH, BONGOS ARE NAFF

When Despacio (James Murphy and Soulwax's David and Stephen Dewaele) drop a bongo-led finale into an otherwise exceptional party, everyone stops dancing and the lights come on. Bong-no!

12 JUST 'COS IT'S FROZEN DOESN'T MEAN IT'S NOT ALCOHOLIC

Frozen cocktails taste like Slush Puppies. They are not Slush Puppies. Ouch! Can you just stop the bongos?!

13 YOU CAN STILL ROCK A WHITE SUIT

"It's all I've got!" argues Summer Camp singer Elizabeth Sankey, turning up at William's Green wearing the first gleaming white suit seen at Glastonbury since Tony Bennett.

14 RITA ORA HAS SHORT-TERM MEMORY LOSS

Ora is flummoxed that she's lost her tent. We suggest she look out for a 150ft-wide pop-up palace with its own nail bar smeared in glitter.

15 BANKSY IS BETTER STATIONARY

A 'mobile Banksy' exhibit roams the site all weekend consisting of a truck full of bleating stuffed animals. It isn't pretty, and it's also more difficult to steal and auction for millions.

16 LILY ALLEN IS ANTI-WORLD CUP

Sepp Blatter's a "cunt", apparently, and "my team didn't know where the goal was".

17 FLORENCE MAY AS WELL BE AN EAVIS

Florence Welch is here again, spotted side-of-stage for Arcade Fire, dancing all over the joint throughout their set. She's coming for your Glasto attendance record, Billy Bragg.

18 YOU CAN'T LOSE YOUR TICKET IF IT'S ON YOUR HEAD

Parquet Courts' Andrew Savage (below left) sports his BBC pass in his baseball cap. American tourists, eh?

19 YOU CAN NEVER HAVE TOO MANY GLOWSTICKS

The crowd at MIA (above) could illuminate a reasonably sized hamlet.

20 MICHAEL EAVIS SENT A CRYPTIC MESSAGE

The festival founder sings The Rolling Stones' 'The Last Time' at a karaoke session on Friday. Say it ain't so, Michael!

WITH THANKS TO...

Michael and Emily Eavis, Robert Richards, John and all at Glastonbury HQ; Jessica Turner at EE; Polly Goddard; Simon Phillips and the team at PC Coaching; Mayday Travel; Justine Lester at Yurts And Squrts; Domino's Pizza; Si Cunningham and Just Eat. Special thanks to EE, the official Glastonbury technology and communications partner, for helping us bring you all our festival coverage in superfast time on-site.

ON NME.COM

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PHOTOS: ED MILES, POONEH GHANA, JORDAN HUGHES, REX, GETTY, JENN FIVE GLASTONBURY WORDS: HAZEL SHEFFIELD, AL HORNER, KEVIN EG PERRY, DAVID RENSHAW, LISA WRIGHT, RHIAN DALY, LAURA SNAPES, DAN STUBBS, TOM HOWARD, LUCY JONES, JENNY STEVENS, BARRY NICOLSON, LEONIE COOPER

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Reviews

Jungle

Jungle

The elusive London duo's debut is a surefire summer party-starter but comes with a subtle dark side

Jungle strutted from the internet shrouded in a very modern mystery, two enigmas called J and T hidden among crowds of retro-futurist fashionistas in their publicity shots and playing shows at London's Village Underground deep in shadow. They expensively mimicked viral videos with their clips for 'Platoon' and 'The Heat' featuring breakdancing kids and synchronised rollerskaters and their music merged the cool and the naff with a cult-like panache: Prince, The Bee Gees, The xx, Bon Iver, Portishead, Scissor Sisters, krautrock, Curtis Mayfield, ELO, P-Funk, MGMT psychedelia, Junior Senior, Snoop Dogg, Disclosure, *Tron* – they were all in there.

Most of all, they represented the internet's utopian fantasy of a culture discovered and driven by the plugged-in masses, the conceit that you can make something brilliant, sneak it quietly online with zero publicity and millions of people will instantly descend upon it like swarms of piranha to a bloody sack of clickbait.

In fact, the question of whether Jungle's rise was the result of DIY talent and nous that got them noticed by label XL or a web-savvy soft marketing campaign is pretty much the only mystery left. We now know that T and J are Tom McFarland and Joshua Lloyd-Watson, childhood skater friends from Shepherd's Bush in west London with a history of dissecting classic records and playing reformed Britpop in a band called Born Blonde, once memorably described as "the baggy, space-rock Brother". Such exposure should crush the intrigue and wonder, but now they've only gone and made the pop-art album of the summer.

ILLUSTRATION: JIMMY TURRELL

'Jungle' is a record designed to seep from barbecue parties the breadth of 2014, an ultra-modern rewiring of funk for Generation Y. The falsetto space funk of opener 'The Heat', 'Platoon' and the irrepressible 'Busy Earnin'' you'll know already, and they're matched strut-for-strut by 'Time' and 'Julia' to make a swathe of colourful party pumpers destined to ram this year's festival tents like Disclosure touring Trinidad, with their distorted steel drums, tropical crackles and washes of sparkling-surf synth.

What's really intriguing about 'Jungle', though, is its darker side. There's a tone of inner-city malaise, romantic ruin and psychedelic alienation to a raft of its tracks that speaks to those modern urbanites feeling screen-wiped and robbed of opportunities, busy earnin' for nothing. It's the sound of a 21st-century 'What's Going On', a sister piece to Bobby Womack's Albarn-produced 'The Bravest Man In The Universe' album, and it's encapsulated in the atmospheric interlude 'Smoking Pixels', a Morricone reboot resembling an electro-fried amalgam of The Beatles' 'Long, Long, Long', Pink Floyd's 'Echoes' and The Specials' 'Ghost Town'. But it also infects the lovelorn 'Julia' with a trip-hop undertone and 'Accelerate' with boudoir broodiness. It drips through the downbeat future jazz of 'Drops' and 110th Street shuffle 'Son Of A Gun' and throbs at the bruised heart of 'Lucky I Got What I Want'.

Indeed, from jubilant beginnings, 'Jungle' seems to follow the collapse of a relationship in its latter half and ends in heartbroken desolation, sat alone on the edge of 'Lemonade Lake' lamenting, "*Every day and every night/'Cos I don't know what went wrong/ I miss you*". A rounded future pop record then; funky and reflective, ominous and ecstatic, as pouty as it is party. ■ MARK BEAUMONT

8

JUNGLE ON 'JUNGLE'

Lemonade Lake
T: "Probably the most emotional song on the album for me. It's about watching Bon Iver in his cabin in the woods, sitting in a rocking chair, on this mad trip, imagining this woman climbing out of the lake. It was the last song we wrote for the record but the title's been knocking around for aaaaages – it's named after a level from [online game] Candycrush for some reason."

Platoon
J: "Every song on the record is a place and time. For 'Platoon' it's this dark Vietnam jungle covered in mist. The guitars feel like machine guns."

Busy Earnin'
J: "It's weird, a lot of people seem to have thought this song's a celebration of making money when it's completely the opposite. It's about that fear of spending your life chasing a career you don't really want."

▶THE DETAILS

▶**RELEASE DATE** July 14 ▶**LABEL** XL ▶**PRODUCERS** Jungle ▶**LENGTH** 39:41 ▶**TRACKLISTING** ▶1. The Heat ▶2. Accelerate ▶3. Busy Earnin' ▶4. Platoon ▶5. Drops ▶6. Time ▶7. Smoking Pixels ▶8. Julia ▶9. Crumbler ▶10. Son Of A Gun ▶11. Lucky I Got What I Want ▶12. Lemonade Lake ▶**BEST TRACK** Busy Earnin'

MORE ALBUMS

Shamir
Northtown EP Godmode

The opening track of this debut EP from 19-year-old Shamir Bailey might remind you of Friendly Fires' Jack Savidge doing a Diana Ross interpretation of their first single 'On Board', but it's even *better* than that. The disco-worshipping, androgynous teen might hail from Las Vegas, but on the strength of these five songs (three funky-house stompers, one stupendous ballad and a heart-rending cover of country star Lindi Ortega) it's fair to say his spiritual homeland is late-'80s Detroit and his god an ill-behaved hybrid of Grace Jones and Frankie Knuckles. Shamir wrote the likes of 'I Know It's A Good Thing' on a drum machine and got to work on production with New York imprint Godmode. If this is the house that Shamir built, I'm moving in. ■ EVE BARLOW

9

Pale Seas
Places To Haunt Native Pop

"Everyone knows that we'll all die alone", opines Pale Seas' Jacob Scott on 'Sleeping'. This melancholy tone runs throughout 'Places To Haunt', but if Scott's lyricism suggests a man scrabbling at the last dregs of hope, then there's sweet relief in the melodic washes surrounding him. 'Different For Once' is an enchantingly woozy thing built around boy/girl harmonies like Slow Club with a Radiohead fixation, and 'Wicked Dreams' lilts with the kind of soaring pop lines that land somewhere between Yeasayer and The Antlers. 'Sleeping' itself is gorgeously dusky, whereas 'Evil Is Always One Step Behind' concludes with an epic seven-minutes of reverb and longing. Misery in its sweetest form. ■ LISA WRIGHT

8

Viet Cong Cassette

The Candian psych-punks' outstanding lost demo tape uncovered

'Cassette' has a dangerous history. Sales of Calgary DIY punks Viet Cong's debut tape fuelled their van during 2013's US tour. Then that van came inches from killing someone when, upon leaving New Orleans, a bystander fell under its wheels. Designated driver and singer/bassist Matt Flegel braked just short of his head. Sonically, 'Cassette' – now remastered for vinyl – exists on a similarly disastrous precipice. Its gristly psych has a serrated post-punk edge and a bloodied feel, somewhere between The Velvet Underground and British punk rock. The opening section, bookended by 'Throw It Away' and 'Oxygen Feed', is a druggy mash, but the record gets itchier as its trip deepens. 'Structureless Design' unnerves with jarring guitars and bricks-in-a-washing machine drums, and 'Select Your Drone' brings a psychotic end to this outstanding tape, manically speeding, like Viet Cong's van, towards a series of grisly crashes. ■ BEN HOMEWOOD

9

▶THE DETAILS

▶**RELEASE DATE** July 7 ▶**LABEL** Mexican Summer ▶**PRODUCERS** Viet Cong ▶**LENGTH** 30:41 ▶**TRACKLISTING** ▶1. Throw It Away ▶2. Unconscious Melody ▶3. Oxygen Feed ▶4. Static Wall ▶5. Structureless Design ▶6. Dark Entries ▶7. Select Your Drone ▶**BEST TRACK** Structureless Design

Wolves In The Throne Room
Celestite Artemisia

The black sheep of black metal, a genre in which all normal human values of decency are inverted, are required to be well behaved. Take Pacific Northwestern duo Wolves In The Throne Room, unlikely advocates of a self-sufficient, ecologically sound lifestyle. Previous albums, like 2011's 'Celestial Lineage', have been epic and ferocious with monstrous riffs. You'd never guess this follow-up was by the same band: no vocals, no guitars and, well, no black metal, all synths humming in a manner akin to Tangerine Dream. Yet they're extremely good at it. Whatever gear they have at their disposal, WITTR remain almost unbeatable for swelling, atmospheric excellence. ■ NOEL GARDNER

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Hundred Waters
The Moon Rang Like A Bell Owsla

"Show me love, show me love, show me love" pleads singer Nicole Miglis through a thatch of echoes and Auto-Tune as the Gainsville, Florida experimentalists' second album whirrs into life. 'The Moon Rang Like A Bell' isn't a record that needs to beg for your affection though – three tracks in, by the gloriously broody 'Cavity', it's already deep under your skin. With shades of Julia Holter and Poliça, the 12 electro-R&B nocturnes here unfold in shimmers of keyboard, indistinct vocals (most disarmingly on piano jam 'Broken Blue') and torrents of existential anguish: *"Is it only in my head?"* asks Miglis on the James Blake-ish 'Innocent'. Perhaps, but Hundred Waters' dark charms are all too real. **8**

■ AL HORNER

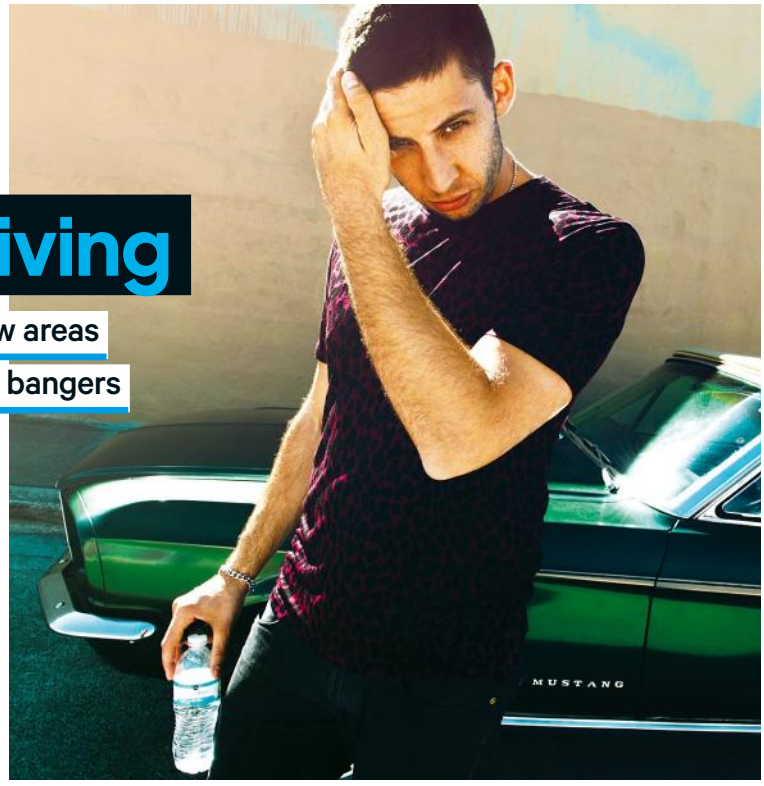
Twin Peaks
Flavor EP National Anthem

Back home in America, Chicago's Twin Peaks are already onto their second album, 'Wild Onion'. The UK, meanwhile, is playing catch up, with the 'Flavor' EP marking their debut British release. For those who have been following the quartet's scrappy, stoned garage-rock, it won't offer anything new, as it's largely made up of the best bits from first LP 'Sunken', but for everyone else it's a brief introduction to one of the most exciting new bands around. Singer Cadien James' drawl fills the fuzzy 'Stand In The Sand', while 'Boomers' boasts guitar solos as wonky as a helter-skelter. It's newest track 'Flavor' that's the highlight, scrubbed up from a lo-fi demo to something slick but still fizzing with ramshackle charm. **8**

■ RHIAN DALY

Example
Live Life Living

Elliot Gleave forges into new areas but still overdoes the bland bangers



Example, aka Elliot Gleave, may be a pop sensation in the UK, with two Number One hits and thousands of album sales to his name, but he remains an unusual star. In his career so far, he has made the transition from MC to Pet Shop Boys-collaborating pop royalty. This fifth album, his first for a major label, marks another change – whereas before he'd sing and rap over EDM-tinged tracks, here he decides to largely can the rapping that made his name, spitting barely a handful of verses, and delivers a record of relentless club bangers featuring choice '90s dance influences, Disclosure-esque house production and a collaboration with Klaxons' Jamie Reynolds (the bonus track 'Innocent Minds'). All topped off with Gleave's quite likeable croon.

This willingness to experiment should be applauded, and it's fun (at first) to play spot the influences: 'Next Year' kicks the album off with Example aping an Oasis vocal over a Prodigy beat. That gives way to the saccharine-sweet trance synths of 'Kids Again', which runs into the Italo house pianos and garage swing of 'One More Day (Stay With Me)'.

But while the style may vary, the tone rarely does. Bar a moody-ish late-album spell, everything is designed for maximum rave uplift, displaying not so much light and dark, as light, more light and Day-Glo. The lyrics, too, tend towards the ear-rinsingly bland – as showcased on the single 'One More Day (Stay With Me)': *"Another lesson learned, another page is turned"* – as if Example wants to hide behind disco platitudes. And on the few occasions here whe he does resort to rap, there is a palpable feel of grudging 'will this do'?

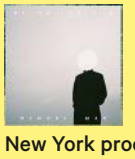
It's not all bad: when it harvests its ideas from the '90s – particularly Underworld's prog-house classic 'Mmm Skyscraper I Love You' (on 'At Night') and The Future Sound Of London's 'Papua New Guinea' (on 'Longest Goodbye') – there's a sense that Example's fifth album could have been something unique. Instead, 'Live Life Living' is as hard to stomach as its tongue-twister title is to pronounce. **5**

■ BEN CARDEW

▶THE DETAILS

▶**RELEASE DATE** July 7 ▶**LABEL** Epic ▶**PRODUCERS** Critikal, Example, Alex Smith, Fraser T Smith, Jamie Reynolds, Steve Hill, Stuart Price, Sheldrake ▶**LENGTH** 47:09 ▶**TRACKLISTING** ▶1. Next Year ▶2. Kids Again ▶3. One More Day (Stay With Me) ▶4. 10 Million People ▶5. Only Human ▶6. Seen You ▶7. Can't Face The World Alone ▶8. Live Life Living ▶9. All The Wrong Places ▶10. Take Me As I Am ▶11. At Night ▶12. Longest Goodbye ▶**BEST TRACK** At Night

BL_NK SP_C_S
Memory Man You



BL_NK SP_C_S might be the first anonymous New York producer to sound like Franz Ferdinand. You might expect mystery and creative use of caps lock to mean intriguing. Not here. Despite its sense of fun, 'Memory Man' is a tired mid-2000s revival that's more cringe than smile. 'A Parting Gift' imagines Pete And The Pirates loitering in a Parisian disco in 2006; its chorus (*"Read my letter just one more time/Keep us together, just give it a try"*) would have sounded naff back then. 'Heavy Lay The Crown' and 'No Sleep' plunder Franz Ferdinand and The Rakes' offcuts. Stimulation arrives with the title track's darker, '70s electro, but it'll be no surprise if BL_NK SP_C_S is unmasked as The Others' Dominic Masters one day. **4**

■ BEN HOMEWOOD

The Acid
Liminal Infectious

The Acid fuse indie with post-Burial bass music so seamlessly that you forget The xx ever existed. True to the album's title, the trio of global innovators – Aussie cult folkster Ry X, Grammy-nominated British producer Adam Freeland and LA's Drake and The Weeknd collaborator Steve Nalepa – concoct a hybrid of genteel guitar music and urban electronica on tracks such as 'Veda', an evolution from indie torch song to deep house heartbreaker, and the melodramatic chillrave of 'Fame'. The descent into indie R&B anaemia on 'Animal' is less exciting, but otherwise, drenched in field recordings of whisked eggs and jangling bracelets, this album is an imaginative and accessible bout of boundary-crushing. **8**

■ JOHN CALVERT

Reviews

Autobahn

Autobahn II Tough Love

Don't be fooled by the krautrocky name: by the sound of it, Autobahn are to be found parked up in some shadowy underpass, huffing on petrol fumes. From Leeds, like Eagulls, and peddling a gothy post-punk sound, also like Eagulls, Autobahn's second EP nevertheless finds ways to distinguish itself from the current rash of moody punks in overcoats. The violent guitar lines of 'Unhinged' imagine late Birthday Party six-stringer Rowland S Howard as a Halloween slasher, while 'Pale Skin' and 'Ulcer' experiment with different degrees of driving intensity, Killing Joke rhythms pushed to the brink of endurance. Original? Not quite, but there's promise in the fearsome extremity. **6**

■ LOUIS PATTISON

Comet Gain

Paperback Ghosts

Fortuna Pop!

Twenty years on the margins haven't dampened Comet Gain's spirits. Their seventh album finds the London indie veterans dusting their melancholy songs with hope and loveable melodies, each a compelling tale in its own right. This is literate, gentle rock in the vein of The Go-Betweens or Belle & Sebastian, with jangling guitars and strings making hazy summer soundtracks of 'The Last Love Letter' and 'Sixteen Oh Four', but on 'Breaking Open The Head Part 1' and '(All The) Avenue Girls', the band launch into the kind of berserk psych-pop peddled by the Television Personalities or, more recently, MGMT. They're brief, catchy brainstorms on a lovely record that tells its small stories with grace and care. **7**

■ MATTHEW HORTON

Yip Deceiver

Medallius New West

It seems likely that Athens, Georgia's Yip Deceiver would prefer not to be thought of as an Of Montreal side project – while Davey Pierce and Nicolas Dobbratz were once members of the eccentric indie outfit, funked-up oily synthpop is their primary concern now. It's not unfeasible that 'Medallius', the duo's debut album, will strike enough of a chord to remove Yip Deceiver from Of Montreal's context entirely. Certainly, the production is slick and sounds tailored for large audiences: 'Presets' bumps in a loosely Italo-house fashion, while 'Tops Part II' is smooth and as '80s-tastic as Hall & Oates. It's dragged down slightly, though, by Pierce's middling voice and a clutch of forgettable cuts with the correct sounds but precious little groove. **6**

■ NOEL GARDNER

Cloud Boat

Model Of You R&S

After last year's hugely impressive debut album 'Book Of Hours', Cloud Boat's Sam Ricketts and Tom Clarke have quickly built on their distinctive blend of skittering garage beats, lavish guitar lines and indie-folk sensibilities akin to Local Natives or Grizzly Bear. 'Model Of You' takes the duo's established sound and ramps it up with brawnier drums and more prominent electronic loops. The extra oomph plays to their strengths, as on the propulsive 'The Glow' and stunning synthetic workout 'Hallow'. While there are some welcome Radiohead/James Blake-style sombre moments to break up the frenetic pace – like the emotive 'Told You' – for the most part, 'Model Of You' pushes Cloud Boat out into broader, more turbulent waters. **8**

■ DEAN VAN NGUYEN

72

Eugene McGuinness Chroma

Miles Kane collaborator's third album threatens to drag him from the shadows

Despite him first appearing on rock's radar in 2007, even a music fan with Rain Man's memory skills would struggle to recall a hilarious interview quip from Eugene McGuinness. Few at gunpoint would be able to pick him out in the queue outside any given indie club. And could you, for a cool million, whistle one of his tunes from start to finish?

No, he has always cut a peripheral, if well-respected, figure on the fringes of Britain's classically minded guitar scene, largely as touring guitarist for Miles Kane. To be fair, his lack of rock-star visibility has mainly been due to the fact that he's never bothered to strive for it; he's a musician's musician, interested in creating and collaborating rather than self-promotion.

On 'Chroma', his third full-length album, he's made little attempt to buck this understated trend. Unlike the rollicking rockabilly of his debut, or the synthy 'The Invitation To The Voyage', it's born from the same beat-music worship that moulded Miles. Opener 'Godiva' even starts with half a homage to The Beatles' 'Day Tripper' riff.

As such, it's an album that lives or dies by the strength of its tunes rather than its innovations, and in this sense it's largely successful. The aforementioned 'Godiva' is a ballsy if derivative crunch that would prove a highlight on Kane's setlist. 'I Drink Your Milkshake' is a woody, Scouse-sounding thunk on which Coral-esque bass creeps give way to McGuinness' most lovely chorus yet. 'Deception Of The Crush' struts enticingly between early Kinks and a '60s Bond song and 'She Paints Houses', with its effortless Scott Walker-like shimmer, suggests that Kane and Alex Turner should make The Last Shadow Puppets a trio next time round.

There are moments that fail to truly ignite – the pacey 'Black Stang' is seemingly there just to match the breakneck velocity of his runaway-train debut. Still, such infrequent blips are easily ignored, and while it's often been easy to sum up McGuinness himself with that statement, whether he wants the attention or not 'Chroma' is a forceful enough effort to propel him centre-stage. **7**

■ JAMIE FULLERTON

▶THE DETAILS

▶**RELEASE DATE** July 7 ▶**LABEL** Domino ▶**PRODUCER** Dan Carey ▶**LENGTH** 33.00 ▶**TRACKLISTING** ▶1. Godiva ▶2. Amazing Grace ▶3. I Drink Your Milkshake ▶4. She Paints Houses ▶5. Immortals ▶6. The Crueler Kind ▶7. Deception Of The Crush ▶8. All In All ▶9. Black Stang ▶10. Heart Of Chrome ▶11. Fairlight ▶**BEST TRACK** I Drink Your Milkshake

The Man Whose Mind Exploded

Funny, moving documentary about a colourful amnesiac and the ageing process

Drako Oho Zarharzar lives alone in a small Brighton council flat. Now in his seventies, with a heavily tattooed and pierced body and a finely waxed moustache, he remembers his youth spent modelling for Salvador Dalí and dancing on the stage at the London Palladium. Flamboyant and charming, he's a ripe subject for former MTV *Alternative Nation* presenter Toby Amies' documentary. But behind the outrageous exterior, it's Drako's inner life that turns *The Man Whose Mind Exploded* into one of the most affecting film portraits you'll see this year.

Following a horrendous car accident in the '90s, Drako emerged from a coma suffering from anterograde amnesia, a condition that leaves him unable to create new memories, only retain his old ones. He struggles to recall the details of conversations he had five minutes ago, let alone the identity of polite visitors like Amies. Instead, to help remind him who he is and once was, Drako fills his home with mementos of his past, photographs, notes and sketches covering every inch of wall space or suspended from the ceiling by pieces of string.

Amies is an experienced documentary maker for radio and television and has the calm but firm questioning style of Louis Theroux; he's more interested in discovering Drako's perception of his current condition than reminiscing about his past exploits. There are a handful of deft directorial touches, notably a tracking shot across Drako's ceiling that fades into the scudding clouds of a grey Brighton sky, but mostly this is single-camera filmmaking, befitting the shrinking physical space of Drako's life.

▶**DIRECTOR** Toby Amies
▶**RELEASE DATE** In cinemas now

At the beginning of the film, Drako is often seen outdoors, chatting at bus stops with local residents or holding forth on Brighton's famous nudist beach (viewers of a shy disposition should be aware, there are a lot of cocks and arses in this film). As Amies discovers, however, Drako's health is declining, and as the film closes in on the clutter of his life, a sense of claustrophobia takes over. The contents of the camera frame fill with discarded food, newspaper and rubbish as Amies turns from filmmaker to friend to carer, desperately frustrated with his subject's hazardous living space and inability to meet medical appointments.

Drako is occasionally stubborn but never angry, a cheerful, entertaining showman at peace with the world ("I love every moment of my life," he insists, repeatedly), supported by devoted family members and friends. His personality lights up the screen throughout. Many of us will one day find ourselves caring for our elders, and Amies' film shows us how fearless and rewarding this can be. ■ STUART HUGGETT

8

Adam Ant
The Blueback Hussar (DVD)

In 2011, released from hospital after a breakdown had seen him sectioned under the Mental Health Act, '80s pop star Adam Ant staged one of rock's least likely comebacks. Documentarian Jack Bond plays fly on the wall as Ant plays a series of oversubscribed gigs across London, but avoids telling the obvious story. "It's not about mental illness," says Ant at one point, "it's about passion." As a result, *The Blueblack Hussar* can feel frustratingly inconclusive – and yet, as Ant hosts an unsuccessful attempt to record with Charlotte Rampling in Paris and a BBC interview is repeatedly interrupted by his dog snoring, a fascinating picture emerges of an uncommonly committed artist. ■ ANGUS BATEY

7

The Grand Budapest Hotel (DVD)

There are few living directors who create such an immediately recognisable aesthetic as Wes Anderson, though that does leave him open to accusations of style over substance. Even if were true (it isn't), *The Grand Budapest Hotel* represents the distillation of everything fantastic about his movies in one film. The Art Deco splendour is a star in its own right, the cast as majestic as ever (Adrien Brody, Tilda Swinton, Ed Norton and Bill Murray are all present), and Ralph Fiennes takes on the comedic role of his life as concierge Gustave H – who knew he could camp it up so gloriously? The film even manages to elevate moments of slapstick to fine art, in Anderson's funniest movie yet. ■ JEREMY ALLEN

9

PLAY IT AGAIN

RECENTLY RATED IN NME

Manic Street Preachers
Futurology
"For all the snarl and snark of the lyrics, it's the songs that are strange compared to anything they've done before, proving they're still a band to believe in." (*NME*, June 28) **8**

Lizzo
Lizzobangers
"Lizzo doesn't just play the vocalist, she drives each track, rhyming faster than Busta Rhymes, employing cartoonish voices and singing with pure soul. One-part *Sesame Street* to two parts Salt-N-Pepa." (*NME*, June 28) **8**

Beverly
Careers
"Beverly's debut is a joint effort by honey-voiced guitarist Drew Citron and former Dum Dum and Vivian Girl Frankie Rose. The pure pop harmonies equal anything on Rose's own album." (*NME*, June 21) **7**

Mongol Horde
Mongol Horde
"This debut is a wolf in a slightly-less-scary-wolf's clothing, a brilliant record that knows, in order to seem dumb, you have to be really clever. It's antisocial and exhausting, horrible and vital." (*NME*, June 21) **8**

Austra
Habitat
"A dark dancefloor mania of hot-blooded movement, with brooding synths and Katie Stelmanis crooning as if gripped by religious fever to the itchy glitches and twisted beats." (*NME*, June 14) **7**

NME GIG OF THE WEEK

Radkey

The Kazimier

Liverpool

June 24

Radkey: (l–r) brothers Isaiah, Solomon and Dee Radke

Missouri's sibling trio take their hardcore punk squall to "the home of the Stones"

"I want you to masturbate to our music and still have time to hang around and listen to more after," explains bassist/singer Isaiah Radke matter-of-factly as he begins to salivate over the prospect of releasing the Missouri hardcore trio's debut album after a series of stonking EPs. "It'll be an album because that's what bands do, be generic," he smiles at the thrashing crowd in Liverpool, which he jokingly refers to as "the home of The Rolling Stones". Wanking jokes and trolling aside, tonight properly goes off, circle pits forming for almost every song as impressive new tracks such as the epic squall of 'Feed My Brain' settle alongside cocksure older anthems like 'Romance Dawn'. It's fitting that they finish with a righteous cover of the Misfits' 'Last Caress', capping a wild punk-rock celebration.

9

JAMIE CROSSAN

ANDY HUGHES

Interpol

Electric Ballroom, London
Wednesday, June 25

The NYC legends continue to look to the future at this intense and intimate show

Today's crop of 'indie' bands might be debating exactly what that term means in 2014, but right now, nostalgia for the glory days of the mid-noughties – when winklepickers and trilby hats were the height of chic and urchin-looking boys with guitars ruled the airwaves – feels at an all-time high. As The Strokes louchely return to the stage to headline festivals with their old garage-rock hits, The Libertines reunite for a second time for a six-figure sum and tracks from The Killers, Yeah Yeah Yeahs and Bloc Party continue to tear up dancefloors at indie discos across the UK, it feels only right to have Interpol back in the fold.

In September, the NYC five-piece will release their fifth album, 'El Pintor', and tonight's gig is out to show just how much of a return to form that record is. Though the band only preview three of its tracks in the set tonight (the three that debuted earlier this year on the NME Awards tour with Austin, Texas – 'My Desire', 'Anywhere' and 'All The Rage Back Home'), it's notable how easily they slip in between peak Interpol classics 'Evil' and 'Slow Hands'. It's a sure sign that, after a lacklustre album in 2010's self-titled 'Interpol', the band are on their way back to the levels of intensity and melodrama that got them adored by the gothically inclined in the first place.

Dressed in uniform black and white, Paul Banks, Daniel Kessler and Sam Fogarino (joined by live bassist Brad Truax and Secret Machines' Brandon Curtis on keys) present what is mostly a slick, cool and enticing look back at their 17-year career. Despite the heaving room becoming one sticky mass, the band never seem to break a sweat as they launch with opening punches 'Say Hello To The Angels', 'Evil' and 'C'mere'. While Interpol have never been a group you associate with wild onstage antics – and tonight sees them looking no more excited than on any other – they're far from going through the motions.

There's a slight wobble when the first unfamiliar cut of the night pierces through the dry ice. The stuttering, rippling hook of 'My Desire' seems to catch the band out a little as they veer in and out of time. Eventually they settle into its groove and it's but a minor blip in what is otherwise an almost entirely flawless performance, the stumble quickly buried by an energetic version of 'Not Even Jail'. 'NYC' soon follows, showing Interpol can still do atmospheric beauty as well as spiky fury. A pensive look falls over Banks' face and as he sings "*It's up to me now, turn on the bright lights*" a pair of blindingly bright beacons lights up the crowd. A predictable move, perhaps, but a knowing, endearing one.

"*I could go anywhere*", sings Banks on 'Anywhere', the second new song of the night as guitarist Kessler conducts the crowd between picking out melodies. It's a line that's delivered with a rejuvenated spirit, bristling with potential. It feels more exciting than anything the New Yorkers have done in years. 'Narc' and the rowdy 'Leif Erikson' act as reminders of what Interpol are capable of, before they show off the jewel in 'El Pintor''s crown with a stunning, full-on rendition of album opener 'All The Rage Back Home'.

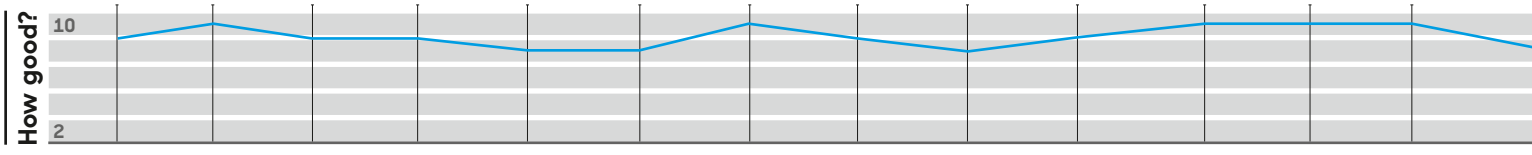
But while tonight is full of nudges at past and future glory, there's also room to remember some of the lows that have punctuated Interpol's recent works. It's telling that only one song on the setlist comes from their endeavours between 2007 and 2010, and even then, the dirgey staccato of encore opener 'Lights' feels like an unnecessary drift into dangerous territory. Luckily, the band have been saving two of their best to counter it – a grin spreads across Banks' face as 'Stella Was A Diver And She Was Always Down' and 'Obstacle 1' spool out around the sweltering room, provoking final flurries of mania from the ecstatic crowd. Like their peers who elicit the same rabid reactions, Interpol's peak might currently be subject to rose-tinted nostalgia, but unlike The Strokes, The Libertines et al, they're prepared to give us something new and exciting to shatter those rear-vision lenses. ■ RHIAN DALY

8

DEREK BREMNER, DANIEL TOPETE

SETLIST

SAY HELLO TO THE ANGELS · EVIL · C'MERE · MY DESIRE · HANDS AWAY · NOT EVEN JAIL · NYC · ANYWHERE · NARC · LEIF ERIKSON · ALL THE RAGE BACK HOME · PDA · SLOW HANDS



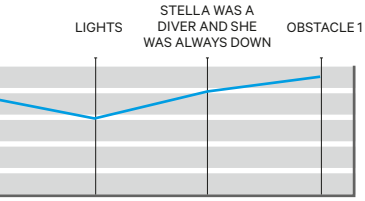
THE VIEW FROM THE CROWD

Neil, 23, Sunderland
"Best night of my life! The new songs sound great. The new album's in my diary already, September 8."

William, 27, London
"I didn't realise I like them as much as I do. The new songs are good, but there was that thing where people weren't really paying much attention to those ones."

Maria, 30, Greece
"I last saw them at Brixton and I thought they were much better here. I thought they were meant to play their new album but they only played three songs from it. I enjoyed it though!"

Caroline, 30, London
"It was brilliant. I liked that it was in a smaller venue, get closer to Paul and his arms. His voice is amazing, just awesome."



MORE GIGS

Coves
Koko, London
Friday, June 20
By law, the bigger a moody psych-garage boy/girl duo get, the moodier they must become. But no-one's told Coves. With a jubilant Koko bouncing along to 'Fall Out Of Love', 'No Ladder' and 'Beatings', Beck Wood spins and shimmies across the stage in a cheerleader-chic dress, completely forgetting she's supposed to be an impenetrable ice maiden stuck motionless to her mic stand in silhouette, while guitarist John Ridgard throws rock-god poses in an evil cowboy's hat. The excitement comes partly from the fact that they're a fabulously melodic pop band at heart, and partly from Beck's delight that her heartbreak has turned to such euphoric redemption. A star is brewing.
■ MARK BEAUMONT
9

FKA Twigs
ICA, London
Wednesday, June 25
Over the past 18 months, FKA Twigs (aka Tahliah Barnett) has wowed anyone who's come across her with her twisted, outrageously sparse brand of R&B – think Aaliyah fronting a futuristic Massive Attack – and the raw, often unsettling sexual imagery of videos for tracks such as 'Papi Pacify'. The Gloucester-born singer is an equally arresting sight; abetted by dramatic lighting effects, she writhes and contorts her slender frame as if moving under a spell. She's also a pitch-perfect vocalist, no mean feat given the jumble of beats and blips that surround her on the likes of excellent newbie 'Give Up'. A bright future beckons.
■ ALEX DENNEY
8

White Lung

Saint Vitus, New York City
Wednesday, June 25

The Vancouver punk rockers play loud, but there's something crucial missing

Released the week before this headline gig, White Lung's third full-length album, 'Deep Fantasy', is a surge of frenzied, confident energy. Their best record so far, its 10 tracks are short and sharp, punchy and abrasive, whipping by in just over 22 minutes. In theory, tonight's album release show should be just as thrilling and wild, but although there are moments when the Canadian four-piece do replicate the vicious, caustic violence of those songs onstage, it also feels like there's some important ingredient missing. Quite what, though, is the question.

It's not that the band do anything particularly wrong. Far from it. Opener 'Drown With The Monster' is one of the highlights of the new album and it translates well live, vocalist Mish Way channelling her inner demons while the band pummel the crap out of their instruments around her. Yet it never quite reaches its potential – the crowd is largely stagnant and the song never bursts or blooms in the way the crowd feels it should.

That's a pattern for much of the 30 or so minutes they spend onstage. The amps are cranked up to eardrum-bursting levels, which should be enough to let the world – or at least this dark, packed room – go to hell. But it never quite does. Perhaps it's the muddy sound that's at fault – always a risk when you crank the amps to 11 – but at times the songs are indistinguishable. On a couple of occasions, it actually sounds as if they're replaying a song they've already played. They're not, but they may as well be, and for all their potential, the songs fail to deliver.

Until, finally, the vitality forces its way through the sludge. During 'Just For You' the energy onstage spills out and the pit opens up for the first time. A similar response meets the breakneck snarl of 'I Believe You' and the frenetic 'Take The Mirror', which brings their set to a blistering, crowd-pleasing end. These are the moments when the band are at their most potent, when their songs come alive. In-between, there isn't enough variation and you can't help but feel that White Lung should be better than this. Mish Way and band might be present for all intents and purposes tonight, but that crucial something – clarity, connection, charisma – failed to turn up.
■ MISCHA PEARLMAN
6

Dizzee Rascal/ Katy B

Eden Sessions with ASUS, Cornwall
Saturday, June 21

Two of the UK's biggest party acts completely ignore the 'Keep Off The Grass' signs

US inventor Thomas Edison once said: "Until man duplicates a blade of grass, nature can laugh at his so-called scientific knowledge." He'd have appreciated Cornwall's Eden Sessions with ASUS, with its thousands of global plant species displayed in massive sci-fi biodomes, but apparently not everyone's so impressed with this botanical miracle.

"Are we ready to tear up the lawn?" demands Katy B, fizzing around the stage and pointing an accusing finger at the punters lazing on the grass. "I wanna see it in shreds." Gardeners, beware: the UK's Queen Of Garage Pop/Sworn Enemy Of The Green-Fingered is the semi-headliner of this year's opening Eden Sessions and, as is her wont, she's here to cause havoc. If the past few years have proved anything, it's that whether Katy B performs inside a sweaty club or in front of some giant greenhouses, she's the finest pop star from these shores in absolute yonks. And so tonight, '5AM' comes on like a slinky serpent, all damp-eyed electronics and splish-splash percussion as Katy coos, "*That beat's so sick/That tune's so ill*", and 'Easy Please Me' is turned into a dubpop successor to 'You're So Vain' with its harder beats and B's 'hands in the air' bravura.

If there's a catch to Katy's pocket-rocket act – a blur of stomping up and down the stage berating dozy fans for not shoving their hands in the air quickly enough – it's that it doesn't leave much vulnerability for 'Broken Record' to catch light. A nuclear-powered 'Lights On' makes up for that, though, as she yells: "This is for the 24-hour party people. The ones who *never* want to stop." This is her party, and she won't be slowing down anytime soon.

Katy B

SETLIST

- ▶Emotions
- ▶Perfect Stranger
- ▶5AM
- ▶Broken Record
- ▶Let Me Be Your Fantasy
- ▶Easy Please Me
- ▶Aailyah
- ▶Crying For No Reason
- ▶Katy On A Mission
- ▶Lights On

"PEACE AND LOVE AND ALL THAT KIND OF SHIT," DIZZEE SHOUTS

By contrast, Dizzee Rascal has turned peacemaker tonight. "Don't kick 'em out! Don't kick 'em out!" he shouts midway through 'Jus' A Rascal', dropping his mic as security prepare to eject two scuffling fans. "Just separate them. Peace and love and all that kind of shit. No-one's got shot, no-one's got stabbed."

The critical grumbles that emanated from the 'Bonkers' years – that Dylan Mills has gone soft, that he's lost his edge in favour of cheesy collaborations with Robbie Williams and mainstream appeal – have since been blasted out of the water by visceral and hyperactive live shows, and tonight is up there with the wildest. "My name is Dizzee fucking Rascal," he bellows. "Let's do this shit." And then he hurdles headlong into the bludgeoning assault of 'Fix Up, Look Sharp', which sounds so heavy it's like he's chucking out rhymes over controlled explosions.

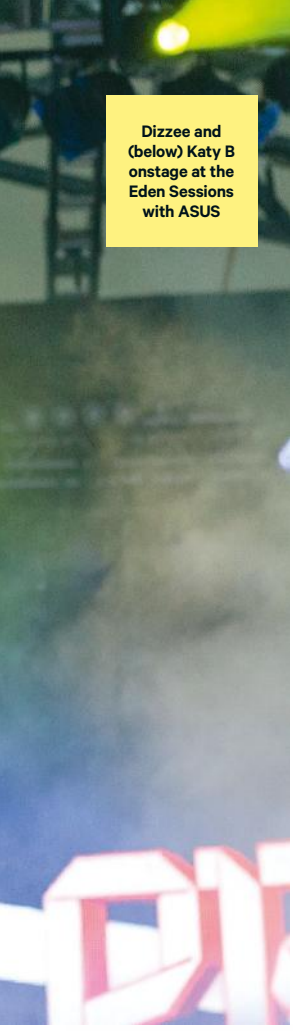
If anything, hearing him blitz through the grim romance of 'I Luv U' and the rap-rock police-bait of 'Sirens' makes you wonder why anyone would nark about his transition from grime wunderkind to proper pop star. They sound so big and so bad that they don't deserve to be kept as dusty little secrets hidden away from the prying hands of the mob. And while Dizzee's high-energy scampering can't quite hide the fact that the cheese count goes up a few whiffs somewhere near the end with a flat 'Heart Of A Warrior' and syrup-heavy 'Love This Town', who'd deny his triumph in getting a couple of innocent-looking kids to lose their shit to 'Dance Wiv Me', or making a stern-looking old woman who probably only came to look at rare chrysanthemums bellow "*DIRTY STINKING BASS*"? He bows out with an extended and messy-as-fuck 'Bonkers', complete with lasers, balloons, confetti and fireworks, but he doesn't need to convince anyone that he's lost his marbles: his grip on his game is as tight as it's ever been. ■ BEN HEWITT

Dizzee

SETLIST

- ▶Here 2 China
- ▶Fix Up, Look Sharp
- ▶I Don't Need A Reason
- ▶Jus' A Rascal
- ▶I Luv U
- ▶Sirens
- ▶Stand Up Tall
- ▶We Don't Play Around
- ▶Dance Wiv Me
- ▶Holiday
- ▶I'm So Heavy
- ▶Heart Of A Warrior
- ▶Something Really Bad
- ▶You Got The Dirtee Love
- ▶Love This Town
- ▶Bonkers

MARK SALMON, GETTY



Dizzee and (below) Katy B onstage at the Eden Sessions with ASUS

THE VIEW FROM THE CROWD

Simon Smith, 37, Bude
"I came to see Katy B more than Dizzee Rascal, and she was really good. 'Broken Record' was the best song: it's one of my all-time favourite dance tunes."

Louise Lynam, 28, Bude
"We've been to some Eden gigs before and the atmosphere was really horrible – we came to see Kasabian and got covered in piss – but it's been much better this evening. Katy B was great."

Holly Bowden, 26, Marazion
"It was amazing. Dizzee was the best: there were fireworks and confetti, the whole stage show was brilliant. He's a unique performer: you can tell that by the different types of people all here tonight."

Becky White, 32, Goldsithney
"Dizzee was incredible, especially 'Bonkers'. That was totally... bonkers! There was an energy which was amazing. He's got such a wide appeal now, but he hasn't lost what he has by becoming bigger."

MORE GIGS

Parquet Courts
ULU, London
Wednesday, June 25
"It's really good to be in this old building," says Parquet Courts' Austin Brown after opener 'Ducking And Dodging'. Over the next hour, the New Yorkers show that old building very little respect. Within three songs, the moshpit spills onto the stage, causing a bouncer to stand guard next to Brown's amps. "If you're going to get on our stage, you better be more entertaining than us," says Andrew Savage. The way they rip through 'Always Back In Town', 'Light Up Gold II' and 'Master Of My Craft', simultaneously incredibly tight and delightfully loose, it's hard to imagine how anyone could take up that challenge. 8
■ ANDY WELSH

The Proper Ornaments
The Lexington, London
Thursday, June 19
Disproving the notion that paisley-shirted indie types and football don't mix, The Proper Ornaments have pushed their set back to nearly 11pm tonight so as to accommodate the ill-fated England versus Uruguay match. Maybe it's the late arrival or maybe it's the resulting aura of English defeat, but when the quartet finally do take to the stage there's something lacking. Current album 'Wooden Head' – which they're launching tonight – undeniably has tunes brimming with gorgeously languid, '60s-indebted jangles but here they sound under-rehearsed and messy. Where the likes of 'Sun' and 'Magazine' should be effortlessly lilting, tonight they teeter on the edge of collapse. 6
■ LISA WRIGHT

Nick Zinner & Friends

(From left) Gemma Thompson, Nick Zinner, Hannah Thurlow, Lindsey Troy and Jeff Wootton

Royal Festival Hall, London
Friday June 20

The Yeah Yeah Yeahs guitarist and pals conjure up a prog-free rock symphony

Orchestras? Oh yeah, we've had orchestras. Arctic Monkeys, Metallica, Elbow, Spiritualized... shit, *Ben Folds* has had an orchestra. We've had operas and oratorios, song cycles and medieval chorales, the lot. But *symphonies*? Since the great diplodocuses of prog rock were wiped clean from the Earth, rare has been the rock act prepared to tackle a piece as weighty, worthy and, frankly, a bit wankery as the rock symphony. Except Muse, obviously.

Yeah Yeah Yeahs' Nick Zinner seems an unexpected man to take this behemoth of classical composition upon his fragile wee shoulders, but on reflection it makes sense. He's artistically leaning and prone to intriguing and extensive side-projects. He's worthy of taking centre-stage from his eye-catching frontwoman but not much of a singer himself. And he's capable of carrying the brunt of the YYYs' monstrous live cacophonies despite having the frame of a Dickensian housebreaker's child assistant. His ambitious *41 Strings* project – a 25-minute symphony in four movements, premiered back in 2011 in NYC – succeeds by taking an unorthodox approach. Rather than imitate the pomp and pageantry of archaic classical composition but with guitars and choruses on, he adapts the long-form structures and arch dynamics of the symphony to the glorious garage racket he's made his own.

Taking the stage at the tail of six other guitarists including Gemma Thompson from Savages, Hannah Thurlow from 2:54, Lindsey Troy of Deap Vally and Jeff Wootton from Gorillaz plus Romy Madley-Croft from The xx and Romeo Stodart from The Magic Numbers, Nick places himself dead centre of the 45 musicians onstage; three drummers including YYYs' Brian Chase, a brace of bassists and a swathe of strings behind a plastic wall. His first movement – untitled, but we'll call it La Funkorale – becomes a symphony with an NYC subway groove, Zinner picking up a new-wave guitar line from Stodart and conducting the whole shebang with rhythmic sways. For five minutes his scratchy stylings get an orchestral gloss before his army of guitarists wake up and stampede towards crescendo. Movement two (let's call it Date With A Night Flight) gives the string section space for their sonic aerobatics, swooping and generally kicking grandiose ass, while movement three has the orchestra attempting to soothe and soften the band's post-rock mariachi tsunami of scree, buzz and throb. Requiem in AAAARGGH Major?

In keeping with the symphonic tenets of upset and resolution, the final movement – The Heroic Nest-Head, let's say – is the euphoric closer, smashing pop's boundaries without resorting to the blunt instrument of volume. As it builds, a bloke from the front row creeps onstage and lays flowers at everyone's feet. Bravo. 8
■ MARK BEAUMONT

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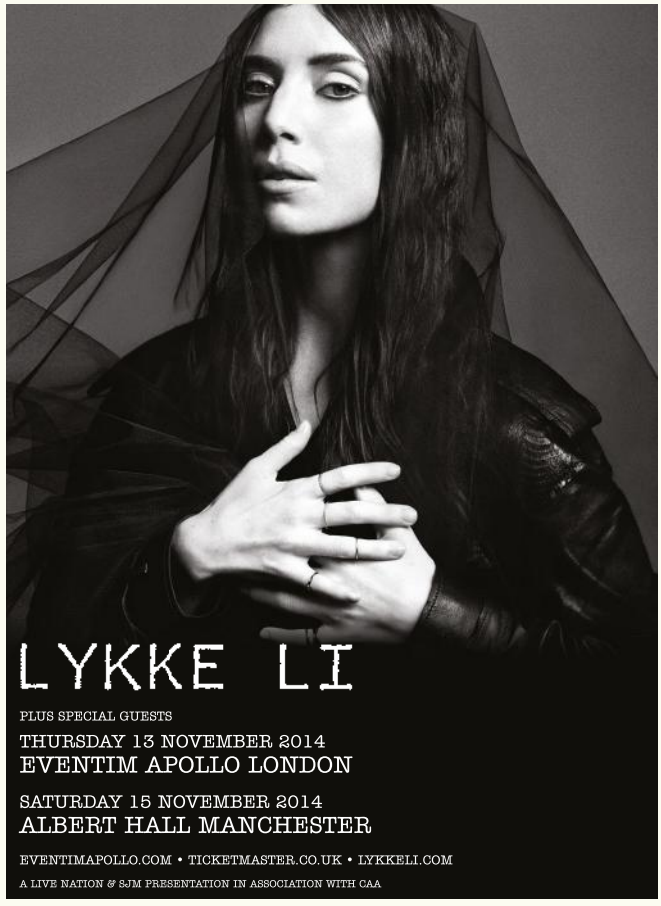

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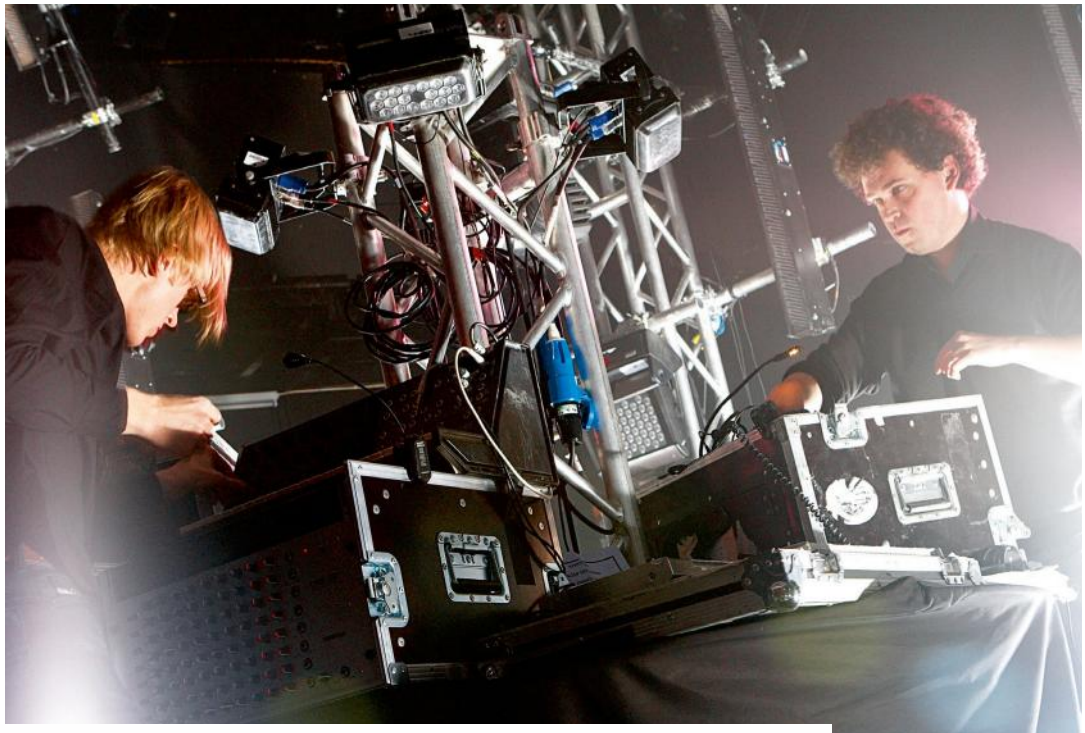

BOOKING NOW

The hottest new tickets on sale this week

Simian Mobile Disco

James Ford and Jas Shaw return with their new album 'Whorl' on September 9. They'll take that record on the road around its release, along with some very special visuals.

How did limiting yourselves to using hardware sequencers on 'Whorl' change the way the album ended up?
SMD: "It changed the way we work a lot – it was a steep learning curve at first, and certain things were pretty limited – only one kick drum each. The album still sounds quite distinctly 'SMD' – but it's more proggy, more psychedelic, there's more beatless ambient stuff on there. There's also obviously no vocals, not even the looped vocal hooks as we used on [2012 album] 'Unpatterns'."

What's the idea behind the oscilloscope visuals at the shows?
"The point of the oscilloscope visuals is to try and mirror part of our process onstage, with a system that contains some grainy, analogue elements. It basically processes images in a super-distorted way – so you can catch a glimpse of forms and figures emerging and breaking down."

Some of the venues you're playing, like Union Chapel, aren't usually associated with dance music. How are the shows going to change to suit different spaces?
"We're doing quite a lot of seated theatre-style venues – and we'll be tailoring the set to fit, so the Union Chapel show, for instance, will lean more towards beatless, soundscape-style tracks. It should be a really interesting – and different – show."

▶THE DETAILS

▶**DATES** Manchester Gorilla (July 12), Birmingham Hare & Hounds (September 5), London Union Chapel (9)
▶**SUPPORT ACTS** TBC
▶**PRICE** Manchester £12; Birmingham £10; London £14.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1–£2.90 booking fee

Lower

Copenhagen punks Lower come from the same scene as Iceage and share many similarities, including their bone-crunching riffs. But they also pack a few surprises, with debut album 'Seek Warmer Climes' mixing literary ambitions with cello-accompanied tracks among the bleak noise.
▶**DATES** Brighton Bermuda Triangle (August 3), Birmingham Sunflower Lounge (4), Glasgow Broadcast (5), Manchester The Castle (6)
▶**SUPPORT ACTS** TBC
▶**PRICE** Brighton and Manchester £7; Glasgow and Birmingham £6
▶**ON SALE** now
▶**FROM** NME.COM/tickets with 60p–£1.05 booking fee; Glasgow from ticketweb.co.uk with £1 booking fee

Broods

New Zealand duo Georgia and Caleb Nott (aka Broods) make glacial synthpop that sits coolly alongside that of fellow Kiwi Lorde. They play a one-off date in London to promote soaring new single 'Mother & Father'.
▶**DATES** London Hoxton Square Bar & Kitchen (July 22)
▶**SUPPORT ACTS** TBC
▶**PRICE** £7
▶**ON SALE** now
▶**FROM** seetickets.com with £1 booking fee

Sharon Van Etten

On her last run of UK dates, Sharon Van Etten told the crowd she was launching her own tissues. Pick up a packet before she takes to the stage in Manchester, Glasgow and Birmingham this winter – the New Jersey singer's second album 'Are We There' is as heart-wrenching and beautiful as they come.

JENN FIVE, TIM COCHRANE, JORDAN HUGHES

▶**DATES** Manchester Cathedral (November 24), Glasgow Art School (25), Birmingham The Library at The Institute (26)
▶**SUPPORT ACTS** TBC
▶**PRICE** £15; Manchester £16.50
▶**ON SALE** now
▶**FROM** seetickets.com with £1.50–£2 booking fee

Slint

"No-one still capable of being moved by rock music should miss it," Steve Albini once wrote of Slint's 1991 album 'Spiderland'. The post-rock band mark that record's reissue with a host of shows including a trio of UK summer gigs.
▶**DATES** Brighton The Old Market (August 12), London Electric Brixton (13), Leeds Cockpit (14)
▶**SUPPORT ACTS** Girl Band
▶**PRICE** £20; London £25
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £2–£2.50 booking fee

The Phantom Band

The Glaswegian sextet describe their music as "proto-robofolk". Their third album 'Strange Friend' defines that genre-melding attitude with motorik beats, driving rock riffs and twinkling pop synths, all of which should make for an unmissable live performance.
▶**DATES** Leeds Brudenell Social Club (September 28), Bristol Exchange (29), Birmingham Hare & Hounds (30), London Oslo (October 1), Brighton The Haunt (2), Nottingham Bodega (3), Liverpool Kazimier (7)
▶**SUPPORT ACTS** TBC
▶**PRICE** £9; Leeds £8; London £10
▶**ON SALE** now
▶**FROM** seetickets.com with 80p–£1.35 booking fee

FKA Twigs

Future

Rapper Future made headlines earlier this year when he and wife Ciara gave their first child his name. Before that, though, he released his second album 'Honest', featuring guest spots from Pharrell, Kanye West, Drake, André 3000 and a host of other hip-hop megastars. UK fans can see Future give those tracks another airing later this year.
▶**DATES** Birmingham The Institute (November 2), Manchester The Ritz (3), London IndigO2 at the O2 (5)
▶**SUPPORT ACTS** TBC
▶**PRICE** £18.50; London £22.50–£35
▶**ON SALE** now
▶**FROM** seetickets.com with £1.85–£3.50 booking fee

Moon Duo

Sanae Yamada and Ripley Johnson, aka psychedelic pairing Moon Duo, recorded 'Live In Ravenna' while touring Italy last year. Joined by new drummer John Jeffrey, the band will recreate the album in milder climes on tour in the UK in September.
▶**DATES** Hebden Bridge Trades Club (September 1), Sheffield The Harley (2), Aberdeen The Tunnel (3), Edinburgh The Caves (4), Cardiff Clwb Ifor Bach (18), London Queen Elizabeth Hall (19)
▶**SUPPORT ACTS** TBC
▶**PRICE** £11; Sheffield and Cardiff £10; London £12.50–£15
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1–£1.50 booking fee; Hebden Bridge and Aberdeen from wegottickets.com with £1.10 booking fee; London from southbankcentre.co.uk with £1.75 booking fee

FKA Twigs

London-based singer FKA Twigs follows two EPs with her debut album, the imaginatively titled 'LP1'. So far she's only played a clutch of live shows, so these three dates ahead of the full-length record's release will be a rare treat.
▶**DATES** Glasgow Stereo (July 29), Manchester Dancehouse Theatre (30), London Heaven (31)
▶**SUPPORT ACTS** TBC
▶**PRICE** £10; London £12.50
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FESTIVAL NEWS

The Great Escape

Early-bird tickets for 2015's The Great Escape festival are on sale now. Locals The Magic Gang (pictured) and many more bands will play at various venues around Brighton on May 14–16 next year. Three-day weekend passes are on sale now at just £39.50 from NME.COM/tickets. One-day tickets will be available closer to the date.

Liverpool Psych Fest

The line-up for Liverpool Psych Fest has expanded to include The Besnard Lakes and the returning Allah-Las, who join the already confirmed September Girls, Goat (below), Younghusband, Islet and many more. It's also been confirmed that Manchester record store Piccadilly Records will run their own pop-up shop at the festival, while label Sonic Cathedral will host a special showcase. Tickets are available now from NME.COM/tickets for the September 26–27 event and cost £50.

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GOING OUT

Everything worth leaving the house for this week

The Libertines

Amid talk of new material and ahead of dates at Benicàssim, Optimus Alive and in select European venues, the reunited Libertines will kick off their latest comeback stint with a headline show in London. Joining them on the bill across three stages will be Graham Coxon, Spiritualized, Swim Deep, The Pogues, Darlia, Maximo Park, The Enemy, The View and many more.

▶**DATES** London Hyde Park (July 5)

▶**TICKETS** £55 from NME.COM/tickets with £6.05 booking fee

Sleigh Bells

While making their third album, 2013's 'Bitter Rivals', Alexis Krauss and Derek Miller – aka noise-pop duo Sleigh Bells – took up boxing. After a hard session training, they'd hit the studio and pummel out even more punches with their instruments. Just under a year since the resulting record was unveiled, the pair return to the UK for two intimate dates that promise to be every bit as powerful.

▶**DATES** London Village Underground (July 2), Manchester Gorilla (3)

▶**TICKETS** Manchester £13.50 from NME.COM/tickets with £1.35 booking fee; London sold out

Wireless Festival

"I'm going after Shakespeare, Walt Disney, Mozart, Henry Ford," Kanye West told the crowd at America's Bonnaroo Festival last month. Expect him to dish out more outlandish statements as he makes his way to London and Birmingham to headline this year's Wireless Festival, where he'll play tracks from latest album 'Yeezus'. Also performing over the two sites will be Drake, Pharrell Williams, Tinie Tempah, Chance The Rapper, OutKast, Earl Sweatshirt, Iggy Azalea, Azealia Banks, Vic Mensa, Meridian Dan, recent chart-topper Kieza and more.

▶**DATES** London Finsbury Park (July 4–6), Birmingham Perry Park (July 4–6)

▶**TICKETS** Birmingham £62.50; London July 6 £65 from NME.COM/tickets with £8.75–£9 booking fee; London July 4, 5 sold out

Black Sabbath

Guitarist Tony Iommi recently revealed that Black Sabbath's headline show at Hyde Park could be their last, explaining that they currently have no plans to play live after the gig, owing in part to his ongoing battle with cancer. At a press conference at Swedish festival Sweden Rock, Ozzy Osbourne commented on his bandmate's statement, saying, "If it's goodbye, we're ending it on a high note... But I'm up for another Black Sabbath album and tour." Grab this opportunity to see the iconic metal band while you can.

▶**DATES** London Hyde Park (July 4)

▶**TICKETS** £69 from NME.COM/tickets with £7.59 booking fee

Blissfields

The Winchester festival returns for another year, boasting a host of exciting new bands and more established artists on the bill. Grunge quartet Wolf Alice, dance-pop group Years & Years and the folk-tinged Famy will all appear across the weekend. Elsewhere, Spector will preview material from their second album, Merrill Garbus will

FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

1. Kid Wave
The Social, London
New Heavenly signings perform. Free entry before 9pm.
▶July 2, 7pm

2. Eugene Quell
The Old Blue Last, London
Tobias Hayes brings grunge to Shoreditch.
▶July 3, 8pm

3. Happy Mondays
War Memorial Park, Coventry
The Manc legends headline Godiva Festival.
▶July 4, 6pm

4. Blank Realm
Rise, Bristol
Brisbane group stop off in Bristol record shop to play latest album 'Grassed Inn'.
▶July 4, 7.30pm

5. Joker
St Paul's Park, Bristol
The producer and DJ appears at the Caribbean street party.
▶July 5, 12 noon

See Kid Wave for free in London on July 2

Sleigh Bells

show off what she learnt in Haiti under her Tune-Yards moniker and dance duo 2ManyDJs bring the whole thing to a close.

▶**DATES** Winchester Vicarage Farm (July 4–5)

▶**TICKETS** Weekend passes £100.45; Thursday tickets £20; Friday tickets £45; Saturday tickets £53 from blissfields.intrabench.com with booking fee included

Echo & The Bunnymen

Frontman Ian McCulloch recently joined Arcade Fire on stage at London's Earls Court to play a version of The Bunnymen's 1983 song 'The Cutter'. He reunites with his bandmates to play a one-off date in Wolverhampton this week, where the seminal band will perform tracks from their latest album 'Meteorites' plus classics from their back catalogue.

▶**DATES** Wolverhampton Wulfrun Hall (July 3)

▶**TICKETS** £26.50 from NME.COM/tickets with £3 booking fee

65daysofstatic

The Sheffield post-rock group are celebrating a decade since the release of their debut album 'The Fall Of Math'. They'll play a standalone date in Leicester as they edge nearer to the record's anniversary in September.

▶**DATES** Leicester O2 Academy (July 3)

▶**TICKETS** £12 from ticketweb.co.uk with £1.50 booking fee

Baby Strange play a session on XFM's *X-Posure* show, July 2

STAYING IN

The best music on TV, radio and online this week

Baby Strange

X-Posure With John Kennedy

This Glaswegian trio comprised of Johnny Madden and brothers Connaire and Aiden McCann have been building a reputation as one of the most exciting new bands in the UK with their short, sharp punk shocks and incendiary live shows. They'll harness that sweaty spirit and bring it to the the XFM studios this week.

▶**LISTEN** XFM, 10pm, July 2

When Bradley Wiggins Met Paul Weller

BBC 6 Music

As 6 Music celebrates the Tour de France, yellow-jersey-hogging cyclist Bradley Wiggins meets up with his musical hero Paul Weller to discuss style, northern soul, their first gigs and more.

▶**LISTEN** BBC 6 Music, 1pm, July 6

Paul McCartney

South Bank Show Originals

Back in 1978, the first episode of the long-running South Bank Show was broadcast, featuring Paul McCartney. Host Melvyn Bragg looks back at his encounter with the Beatles and Wings man at the start of this new, nostalgic series.

▶**WATCH** Sky Arts, 9.30pm, July 3

London's Tin Pan Alley

Danny Baker's Musical History Tour

Tin Pan Alley (aka central London's Denmark Street) might only be a short road but it's crammed full of musical history. It's where The Rolling Stones recorded their debut album, the Sex Pistols rehearsed and George Harrison bought a guitar to play on The Beatles' 'Till There Was You'. Danny Baker recounts these stories and more with the help of Glen Matlock and Bill Wyman.

▶**LISTEN** BBC Radio 2, 10pm, July 7

Warpaint

Tom Ravenscroft

The LA foursome continue to tour their self-titled second album, which was released earlier this year. In-between their busy schedule recreating its magic moments at the major festivals throughout this summer, they've found some time to put together a guest mix of songs that influence them for 6 Music.

▶**LISTEN** BBC 6 Music, 7pm, July 4

THINGS WE LIKE

This week's objects of desire

BOOK

From Albion To Shangri-La

Pete Doherty publishes more of his diary entries and prose, starting from 2008.

▶**BUY** £14.99, waterstones.com

REISSUE

The Clean – 'Anthology'

Part of New Zealand's heralded Flying Nun label, The Clean collate some of their finest moments.

▶**BUY** £16.43, amazon.co.uk

BOOK

33⅓: The Beach Boys' 'Smile'

Luiz Sanchez pulls together essays exploring The Beach Boys' lost album and its effect on the band's career.

▶**BUY** £8.87, amazon.co.uk

T-SHIRT

Jungle

Get behind one of the bands of the summer with this official T-shirt.

▶**BUY** £20, jungle.sandbaghq.com

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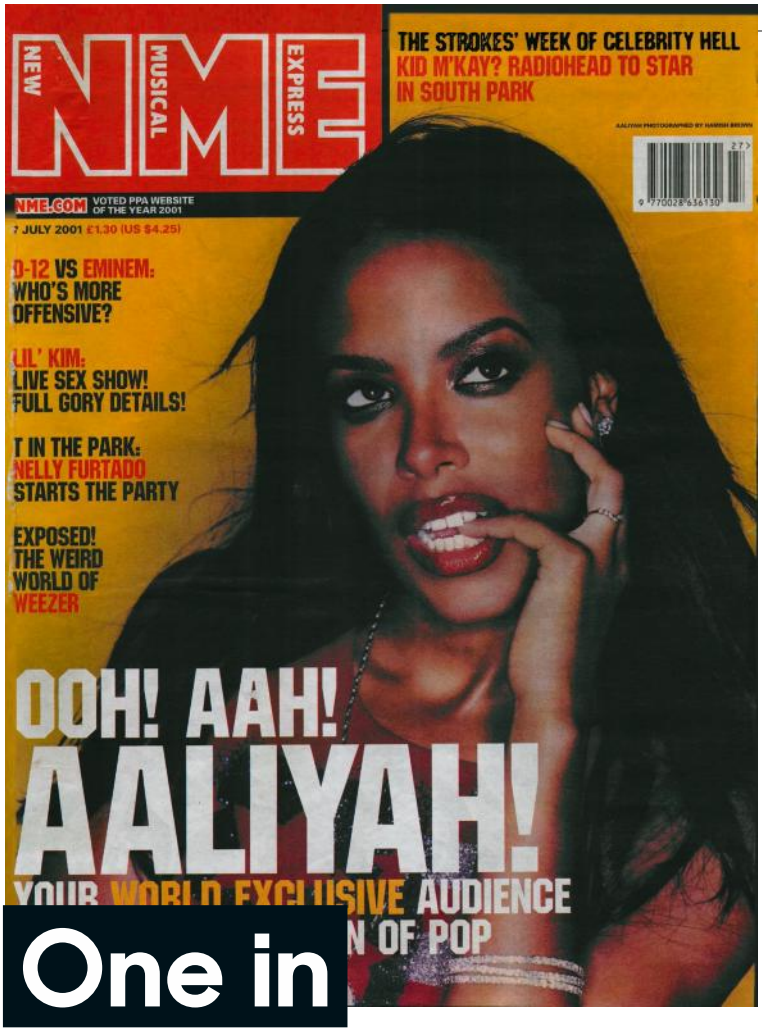

One in a million

Introducing the R&B star who reveals her love of snakes, Timbaland and horror movies

"I had always been intrigued by snakes," Aaliyah tells *NME*'s Alex Needham about the video for her upcoming new single 'We Need A Resolution', in which she lies in a snake pit with pythons crawling all over her. "People think they're going to be hard and scaly but they feel like velvet. I wanted to handle the biggest one, and it's a cool feeling. It's very empowering." Needham explains the singer's appeal: she's a demure, middle-class girl who hangs around with DMX ("he's smart, funny and a hard worker") and his 36 pit bulls; she's a one-time teen poppet who ended up making records so innovative they changed the course of R&B; she's an artist who super-producer Timbaland saves all his best stuff for because she discovered him; her name means 'the highest, most exalted one' in Swahili; and the 22-year-old has gothy fixations on vampires, ancient Egypt, blood and horror film *The Silence Of The Lambs*. "I've always loved the risky things in life, so that comes across in everything I do," she says. "I love the night, you know."

STROKES OF GENIUS

The Strokes have just played their biggest-ever headline show, at London's Heaven nightclub. Neil Tennant, Chrissie Hynde and Bernard Butler are all there, alongside *NME* readers, who send in their thoughts. "They will be bigger than Oasis," says Andy Stonebridge. Gary Downing also dug it: "Absolutely fucking awesome." But David Nattriss reckons they'll "never live up to the hype".

WEEZER GOOD

Off the back of 'Hash Pipe' – "a hit record about a stoned transsexual prostitute looking for trade on Santa Monica Boulevard", says *NME*'s Ted Kessler – Weezer are finally being played on MTV. However, frontman Rivers Cuomo is baulking at their success. "I want to become mediocre," he says. "I want to be less original. I want to be conventional. I want to write timeless standards."

REVIEWED THIS WEEK

D12 – 'Devil's Night' 7/10

"They take E, crack, coke and weed. They indulge in anal sex. They shoot Vanilla Ice, threaten Limp Bizkit, share Whitney's stash. Eminem's not pushing the envelope with 'Devil's Night'." ■ TED KESSLER

ALSO IN THIS ISSUE

▶In their first *NME* interview, The White Stripes dismiss modern music. "People like Kid Rock and Eminem are teaching kids how to treat women," says Jack White. "It's disappointing. If I had kids I'd be *ashamed* if they were listening to that."

▶Jason 'J' Brown of 5ive reckons manufactured pop is "baffling". For their new video, 'Let's Dance', the band intend to "take the piss out of ourselves", he says.

▶"There's even some dub on my album," says Nelly Furtado as she prepares to play T In The Park. "I got into it after seeing Asian Dub Foundation. They're so gracefully political."

NME

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NME CROSSWORD

■ Compiled by TREVOR HUNGERFORD

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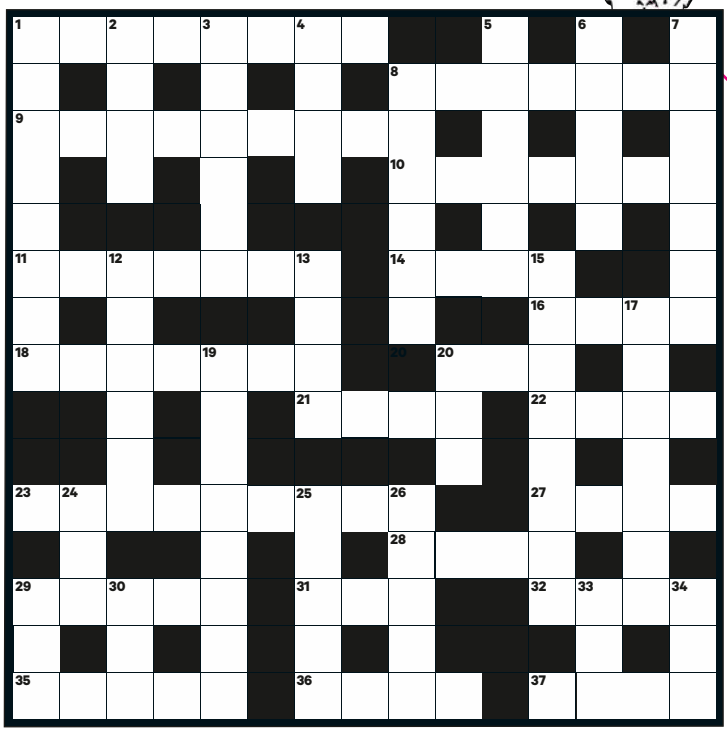

CLUES ACROSS

1+1D Gaz Coombes to perform... in about 24 hours from now (4-4-8)
8 Comedown after the blast from Catfish & The Bottlemen (7)
9 Glad a name change could be made for girl with Pixies (9)
10+31A If any ideal arrangement can be made for an I Am Kloot number (4-2-1-3)
11 They stole this number from The 1975 (7)
14 Her albums include 'Shepherd Moons' and 'A Day Without Rain' (4)
16 Record label for Goldfrapp and Nick Cave (4)
18 Joan As Police Woman nabs a person who can give evidence (7)
20+15D Each time ran a different version of Simple Minds song (3-8)
21 "*If you want to be like the folks on the hill, a working class ____ is something to be*", John Lennon (4)
22 Dire version of song by Lana Del Rey (4)
23 Press link broken by We Are Scientists (9)
27+36A Red Hot Chili Peppers just keep on going (4-4)
28 Ain't the right name for one of Talking Heads (4)
29 Depeche Mode's debut album 'Speak & _____' (5)
31 (See 10 across)
32 Bombay Bicycle Club member will be in the arena shortly (4)
35 Winners of 2009 NME Awards Outstanding Contribution To Music (5)
36 (See 27 across)
37+12D An improvement in wellbeing for The Family Rain (4-6)

CLUES DOWN

1 (See 1 across)
2+24D He was born James Osterberg in Michigan in 1947 (4-3)
3 Canter around to some dance music (6)
4 '____ The Beatles', US album release that reused cover photo from UK album 'With The Beatles' (4)
5 Nothing hard at all about this Wolf Alice material (6)
6 Girls bring up something they're sick of (5)
7+17D Some odd news about Albert Hammond Jr (7-7)
8 Down with Evanescence (6)
12 (See 37 across)
13 A bit of salsa shaking with German dance act (4)
15 (See 20 across)
17 (See 7 down)
19 A steady stream of music coming from Pearl Jam (4-4)
20 'Brand New ___' by Paul Weller or 'I'm Your ___' by Elvis Costello (3)
24 (See 2 down)
25 Early-'80s Manchester post-punk band to play in ancient Rome (5)
26 Gorillaz getting into a nasty look (5)
29 Wishes to include single from Green Day's 'Dookie' (3)
30 The Righteous Brothers' hits were receding with the '___ Tide' (3)
33 That expert guitarist with Skunk Anansie (3)
34 Three-quarters of a half of an Irish band (3)

MAY 31 ANSWERS

ACROSS 1 We Exist, 9 Small Town Heroes, 10 Not At All, 13 Temple, 14+21D Open Arms, 15+33A Scorpio Rising, 17 Bros, 20 Pala, 22 Roar, 23 Neon, 24+19A Big Star, 26 Stain, 28 Steeltown, 31 Heaven, 34 Stem, 35 Hole **DOWN** 1 We Sink, 2 Elastica, 3 Islet, 4+5A Two Princes, 5 Pink, 7 Cropper, 8 Sisters, 11+15D Alphabet Street, 12 Loop, 13+31D Tell Him, 16 Orange, 18+6D Our Time In Eden, 25 Go West, 27 Trash, 28 Surf, 29 East, 30 Lane, 32 NME

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QUIZ

■ Compiled by ALAN WOODHOUSE (answers on page 91)

1 Which John Lennon song did Roxy Music take to the top of the UK singles chart shortly after his death?

2 What was the name of the 1999 UNKLE single Ian Brown sang vocals on?

3 A female pop star opened a vintage clothes shop called Lucy In Disguise in central London in 2010. Who?

4 Which nu-metal band had a UK Top 20 hit in 2003 with a cover of The Who's 'Behind Blue Eyes'?

5 Which Morrissey single features Madness' Suggs on backing vocals?

6 Which male/female indie duo formed in Sheffield in 2006?

7 The Kinks were forced to change a lyric in which of their hit singles because of the BBC's rules on product placement?

8 Which rapper's real name is Armando Christian Pérez?

9 Name the 1989 movie Prince did the soundtrack for.

10 Richard Ashcroft sings backing vocals on which Oasis single?

11 Which Elliott Smith song was nominated for an Oscar in 1998 after appearing on the *Good Will Hunting* soundtrack?

12 Name the REM album that opens with a vocal cameo from rapper KRS-One.

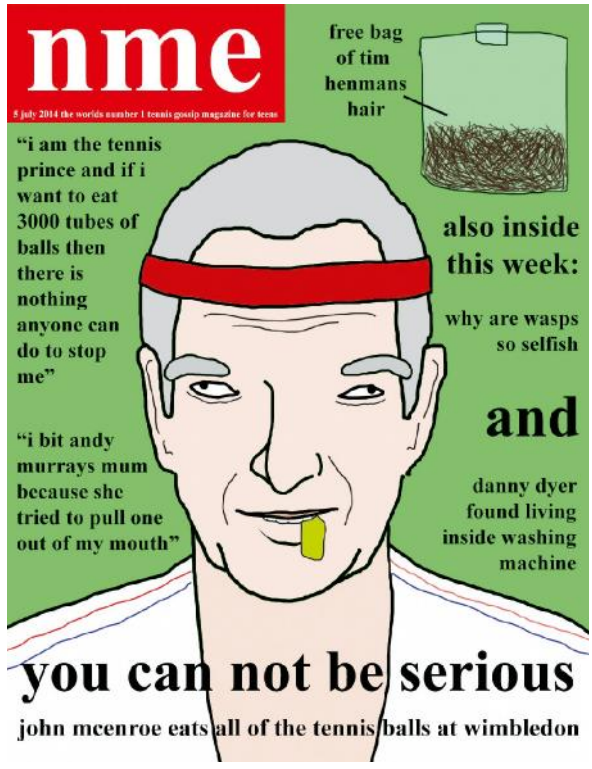
13 Dot Allison fronted which '90s Scottish dance act?

14 Which acclaimed 2006 British movie took its name from a song by The Clash?

15 Which band released an EP in 2001 called 'You Might As Well Try To Fuck Me'?

THE NME COVER THAT I GONE AND DONE

■ by CHRIS SIMPSONS ARTIST



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NEXT WEEK

Once more unto the breach, dear friends

THE LIBERTINES

The Glasgow warm-up gigs, the Pete solo tour, the Hyde Park headline show...

The greatest Libs reunion story yet

On sale Wednesday, July 9

NME

ROGER SARGENT

ALSO IN NEXT WEEK'S ISSUE

INTERVIEWS

- Peace
- Example
- Charli XCX
- Metallica

ALBUM REVIEWS

- Morrissey
- Woman's Hour
- Slow Club
- Honeyblood
- Sébastien Tellier

CAUGHT LIVE

- Sleigh Bells
- La Roux
- The Internet
- Lust For Youth
- Enter Shikari

QUIZ ANSWERS 1. 'Jealous Guy' **2.** 'Be There' **3.** Lily Allen **4.** Limp Bizkit **5.** 'Piccadilly Palare' **6.** Slow Club **7.** 'Lola' **8.** Pitbull **9.** Batman **10.** 'All Around The World' **11.** 'Miss Misery' **12.** 'Out Of Time' **13.** One Dove **14.** 'This Is England' **15.** The Music

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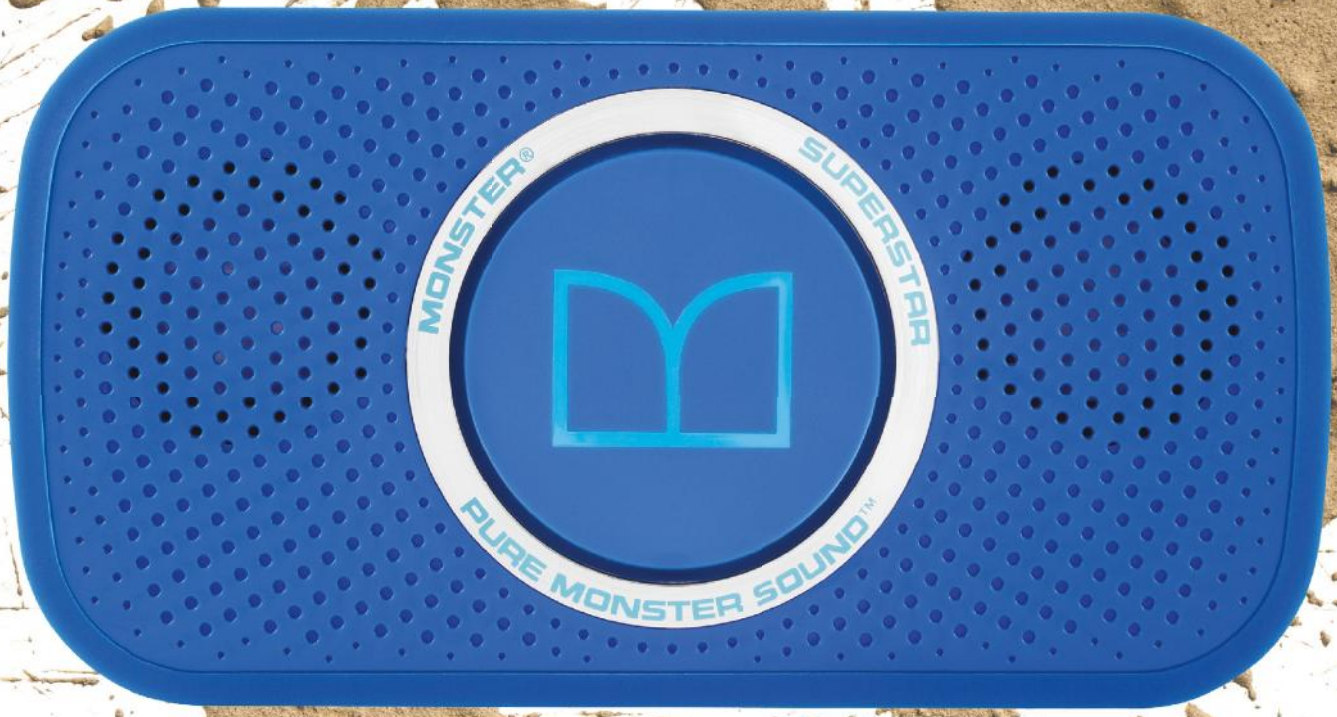

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NME

Tyger Tyger, burning bright,
In the forests of the night;

What immortal hand or eye,
Could frame thy fearful symmetry?
–William Blake

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27-28-29 June 2014

PYRAMID STAGE Arcade Fire★Metallica★Kasabian★Dolly Parton★Jack White★Elbow
The Black Keys★Robert Plant★Lily Allen★Ed Sheeran★Lana Del Rey★Rudimental★De La Soul
Kelis★Rodrigo Y Gabriela★The 1975★Angel Haze★Toumani & Sidiki Diabaté★The War On Drugs
Nitin Sawhney★Nick Mulvey★Caro Emerald★Turtle Island★English National Ballet

OTHER STAGE Skrillex★Jake Bugg★Massive Attack★Paolo Nutini★Pixies★Manic Street Preachers
Interpol★Ellie Goulding★HAIM★Bombay Bicycle Club★Foster The People★Imagine Dragons
Blondie★White Lies★Kodaline★Warpaint★The Horrors★John Newman★Midlake★Sam Smith
Band of Skulls★Lucy Rose★The Subways★Circa Waves★Jake Isaac★Bajofondo

WEST HOLTS STAGE M.I.A.★Bryan Ferry★Disclosure★Jurassic 5★Goldfrapp★Bonobo★tUnE-yArDs
Seun Kuti & Egypt 80★The Wailers★The Daptone Super Soul Revue★Sun Ra Arkestra★Vintage Trouble
The London Sinfonietta & Jonny Greenwood★Deltron 3030★Public Service Broadcasting★The Internet
The Stepkids★The Lee Thompson Ska Orchestra★John Wizards★Troker★Melt Yourself Down

THE PARK STAGE Metronomy★Mogwai★James Blake★Four Tet★John Grant★St Vincent
Yoko Ono Plastic Ono Band★ESG★Danny Brown★Anna Calvi★Parquet Courts★Phosphorescent★2 Bears
Jagwar Ma★Connan Mockasin★Jimi Goodwin★Courtney Barnett★Nina Persson★Juana Molina
Cate Le Bon★Thunderbirds Are Go★Don Cavalli★Lau★Young Fathers★Bipolar Sunshine★Vance Joy

JOHN PEEL STAGE Kaiser Chiefs★MGMT★London Grammar★Lykke Li★Chvrches★Wild Beasts
Chromeo★Crystal Fighters★Little Dragon★Chance The Rapper★Clean Bandit★Royal Blood
King Charles★Políça★Temples★Jungle★Wolf Alice★Fat White Family★Hozier★Drenge
The Brian Jonestown Massacre★Bleachers★Dry The River★George Ezra

ACOUSTIC STAGE Dexys★Suzanne Vega★Tinariwen★Nick Lowe★Paul Heaton & Jacqui Abbott
Alison Moyet★Kacey Musgraves★Fisherman's Friends★Rainy Boy Sleep
John Illsley (Dire Straits) & Band★Clannad★Thea Gilmore

SILVER HAYES Fatboy Slim★Richie Hawtin★Annie Mac★ Above & Beyond★Ella Eyre★Toddla T★Ben Klock
Marcel Dettmann★Maya Jane Coles★Loco Dice★Maxi Priest★Go Chic★Skip&Die★Jamie Jones★Seth Troxler
TOK!MONSTA★Stromae★Parov Stelar Band★Bomba Estéreo★Kiesza★Bernhoft★The Beat★Myron & E★Congo Natty

AVALON STAGE Beth Orton★Dervish★Emiliana Torrini★Gabrielle Aplin★Hazel O'Connor★Hudson Taylor
Johnny Flynn & the Sussex Wit★Jonny Lang★Michael Kiwanuka★Newton Faulkner★North Mississippi Allstars
Peatbog Faeries★Skinny Lister★Sophie Ellis-Bextor★The Bad Shepherds★The Selecter

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Dinos Chapman★Drumsound & Bassline Smith★Mad Prof ft General Levy★Alexis Taylor★Machinedrum★Nihal

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SHANGRI-LA The CPU★The Dept. of Future Selfies★Hell Mary's★Plutos PR Dept.★Temple of Oil
THE UNFAIRGROUND Acid Lounge★Bez's Acid House★Salon Carousel

A Kiss on the Apocalypse★Babylon Uprising★The Bandstand★Birdsong Symphony
Croissant Neuf★Field Of Avalon★Free University of Glastonbury★Glasto Latino
Glastonbury Free Press★Green Fields★Green Futures★Greenpeace★Healing Field
Pilton Palais★The Spike★Strummerville★William's Green

AND STILL MORE ACTS & ATTRACTIONS TO BE ANNOUNCED ACROSS OVER 100 STAGES!

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